EAST BAY EXPRESS

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MAXED OUT

AMERICAN MOMS ON THE BRINK

By Katrina Alcorn

PAGE 16 : Fracking Jerry Brown The governor signed a bill that [illegible] million in contributions from oil and natural gas interests. **PAGE 17 : The Woman Behind Big** [illegible] turn the Queen of New Orleans Bounce into a household name. **PAGE 33 : A Small Victory for Craft** [illegible] mia's craft distilleries to offer paid tastings.

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On the Cover *Illustration by Brian Kelly*

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NEWS & OPINION

EAST BAY EXPRESS
GOING POSTAL

LETTERS

[illegible]

Cheated Out of Revenue

Thank you and Peter Byrne for that necessary investigative reporting. Also important to note: When CBRE (C.B. Richard Ellis) sells non-taxable government real estate to private sector entities, the resulting new local/state property tax is based on the sale price. When that sale price is deliberately held low, our local and state governments are cheated of significant revenues for years and years.

Jensen Green, Oakland

Up to the Courts

Thank you and Peter Byrne for the cover story on Dianne Feinstein's husband, Richard Blum, and his company, C.B. Richard Ellis. This, of course, is not the first time the senator's husband has been accused of shady business dealings. This story reeks of corruption and fraud, including swindling taxpayers out of millions of dollars, and depriving all citizens of the services of our now-iconic post offices and postal employees of their jobs. Unfortunately, Republicans do not have a monopoly on lying, cheating, and stealing.

The solution is obvious: While it would be nice to think that citizens could complain to Republicans like Darrell Issa in the hope that he would open a House investigation into the matter, the GOP is so totally in bed with Goldman Sachs that that is not going to happen. And Senator Feinstein is too well-connected with Democrats for them to investigate the matter either. That means that it's up to a federal grand jury to look into Byrne's allegations. So the next time one of those fifty-plus members of the throng who showed up in front of the downtown Berkeley post office on July 27 to protest its closure is selected to serve on such a jury, let us hope that he or she will have the gumption to provide the necessary leadership to persuade fellow grand jury members to call witnesses to testify, starting with Byrne.

Joseph Scanlon, Berkeley

Violations of Basic Principles

This is an alarming revelation — an excellent exposure of what appears to be malpractice and malfeasance of the highest degree by CBRE and USPS. For those familiar with real estate practices, the allegations [in the story] state violations of the most basic of principles, which uphold industry propriety. They invite the question, why is this latest information not appearing on the front pages of the largest periodicals in the nation or in a congressional or criminal investigation that is able to bring charges? The theme of government collusion, corruption, and waste has been played so many times now it has become background music in our nation's elevator, which is plunging toward the bottom. The *Express* is to be commended for bringing this matter to light.

William H. Thompson, Berkeley

Steering USPS to Demise

Post office mistakes are pure greed and unchecked corruption. I am sad to learn details of the latest, disgraceful betrayal of the public trust. Peter Byrne's excellent report/book is the tip of the iceberg. The US Postal Service is the *Titanic*. Richard Blum and his cronies are in over their depth in greed and schemes and have steered the ship of essential public service to the brink of destruction and demise. Who has gained by ripping off $72 million that belongs to the public? What's to be done when leaders and trusted public servants are stealing and scheming at the expense of the country's needs and institutions? It is sad that they sink the services, rich history, and key historic buildings. Then they put hard-working employees into leaking lifeboats and cast them out into the darkness.

What has happened to our country? Is anyone accountable? Please, let's find a way to save the Berkeley main post office. It belongs to all of the citizens, everyone who lives and works here.

We need to get behind "this post office is not for sale!" action; it's time to stop runaway corruption. Stand up, stamp out greed and wrongdoing at all levels, and take back what's right about America. Let's fix what's broken and regain pride in accomplishments and restore public services before it's too late! We worked very hard two years ago to save the post office on Sacramento near Ashby and were not able to do that despite protests, petitions, many meetings, calls, letters, articles, and the great need of the local community for easy access to postal services that had been working well for decades. What is wrong with the system that does not respond to public need?

Stevanne Auerbach, Berkeley

Congress' Crooked Deals

Thanks to Peter Byrne and the *Express* for exposing the crooked deals resulting from Congress' outrageous 2006 plan to bankrupt and privatize the US postal system. The evident goal of the 2006 Postal Accountability and Enhancement Act is to drive the USPS into

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bankruptcy by requiring it to pay $5.5 billion a year for ten years for employee benefits 75 years into the future, and then put the downtown post offices' prime real estate up for sale to corporate investors.

Our post offices not only provide mailing services and decent jobs, but they anchor the centers of small towns across the country. They provide Americans, both individuals and businesses, with convenient, efficient, affordable mailing services. Many of them are enhanced by beautiful design and materials and historic murals. It's time to reverse the terms of the 2006 Act and halt this theft of the US Postal Service's public buildings that our tax dollars built and that belong to the people of the US. To cut staff and services and pass this public property into private hands — cronies and business partners of our senior senator Dianne Feinstein's husband — must not be tolerated.

Charlene Woodcock, Berkeley

"The Case for Private Security Guards,"
Seven Days, 9/18

Wrong Side of the Class War

This is Randite-Libertarian antisocial nonsense! The next step in the argument is to say that well-to-do neighborhoods should have private fire and ambulance service and to hell with everybody else. Pretending such ideas are "reasonable" is part of the class war and on the wrong side in that war!

Rashid Patch, Oakland

Crime Fighting is Doomed

Why not hire the homeless and students to patrol the streets? That's cheaper yet. Or consider giving the criminals the money before they get to your neighborhood, or how about paying criminals a monthly stipend to stay away from your home? I'm just saying that cheaper is cheaper.

An instructive lesson from history is Australia. You know, that land of billabongs, the outback. Settled by British convicts, including murderers, rapists, and thieves, it has a lower murder rate than that of New Zealand and, of course, one that's much lower than the US. Its crime statistics are moderate. It was the social conditions that made the difference. Now here in the US where the unemployment rate is 20 percent or more for the whole country and closer to 50 percent or more for many minority communities, is it any wonder the crime rate is so high in a culture that despises the poor and marginalizes them? So as we pour endless dollars into crime fighting remember it is like pouring endless dollars into a military machine that's designed to police the world, but one that is doomed to failure. This is not to say things can't be made better but keep in mind that better may only be putting our fingers into a dike with leaking holes. Why not try an experiment to take the money and start an intensive jobs program instead of wasting it on military hardware that's unnecessary and often obsolete before the first units are shipped?

Stephen Redmond, Berkeley

We Need Community Policing

Sure, this strategy may make sense for neighborhoods with low levels of violent crime. However I am disturbed by the fact that the trend is moving downhill. Recently neighbors in Maxwell Park made the decision to hire private security and now there is a group in my neighborhood, the Melrose, considering doing the same. Guns and gun violence are commonplace here; in fact, we hear gunshots on virtually a daily basis. I lost count long ago of how many homicides have occurred since I started living here in 2005. Judy Salmon was murdered a block away from my house; my husband was in the backyard at the time and heard the shots. What chance does an unarmed security guard have against the kind of people that would take out a 66-year-old woman in the middle of the day for no apparent reason? For neighborhoods like mine this strategy just does not make sense. We need the community policing [Jean] Quan has been promising all these many years, with beat cops on the streets, cops we can talk to, who know everyone in the neighborhood. We need regular patrol car drive-throughs, not just high-speed chases down our streets in the middle of the night. And we all need to stand up for ourselves and do whatever we can to better our communities, to show those that have no respect for life and community that we care and that we are not afraid, and that there is no place for disrespect and violence in our neighborhoods.

Martha Lowe, Oakland

Unnecessary Professionalization

As Robert Gammon points out, we don't need highly trained officers to run patrols in low-density, relatively low crime areas. There are several reasons Oakland Police Department officers (and firefighters) are among the most costly in the US. One of them is the unnecessary professionalization of the job, largely an effect of hiring standards set at the state level, which require applicants to be a cross between paralegal, family therapist, and a tetrathalonist who can run, jump, swim, wrestle, and shoot.

If we changed to a force consisting of a high proportion of lower-paid "flat feet" beat cops with good judgment and physical traits, who called in specialists for the other situations, we'd both have money to hire more cops and be able to get good candidates from underrepresented ethnic and economic groups. Effectively that's what using private security services does but without the critically important training, background checks, and oversight that a functioning OPD could provide.

The Oakland Police Officers' Association and other police associations in the state would fight such a change, much the way firefighters would fight separating EMT certification from their job descriptions.

Leonard Raphael, Oakland

Clarification

Our September 25 Eco Watch, "The End of Pastured Food," should have made clear that the FDA's proposed regulations impacting pastured-egg farming stem from rule-making that is separate from the Food Safety Modernization Act. ●

Letters Policy

Please provide your full name, address, and daytime phone number, although we will only print your name, city, and affiliation. Send submissions to Letters@EastBayExpress.com or Letters, *East Bay Express*, 620 3rd St., Oakland, CA 94607. Letters are edited for length and clarity.

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FIELD OF DREAMS

Oakland Mayor Jean Quan reveals the deep-pocketed investors who are interested in bankrolling Coliseum City — a major sports and entertainment venue

By Robert Gammon

Building a major sports and entertainment complex at the Coliseum has been a smart idea ever since Mayor Jean Quan first unveiled the proposal nearly two years ago. The Coliseum, after all, sits directly on a BART line — unlike any other major sports facility in the Bay Area. The area around the Coliseum also has long needed a financial shot in the arm. The one big question that has dogged the proposal, however, is who would pay for it. And this week, Quan may have finally provided the answer with the disclosure that a wealthy Dubai investor and a major real estate investment company from Los Angeles have teamed up to bankroll Coliseum City.

"They're looking at it as a long-term investment," Quan said in an interview, referring to the investors Rashid Al Malik of Dubai and Colony Capital LLC of Los Angeles, which owns the Fairmont Hotels and Miramax Films. "We're very excited."

Al Malik and Colony Capital have long expressed interest in owning major sports and entertainment venues. They previously attempted to purchase LA Live in Los Angeles. "We are very enthusiastic about the opportunity to work in partnership with the City of Oakland [and] Rashid Al Malik ... to develop this unique property, which we expect will become a transformational and vital urban, residential, sports and entertainment center for this city," Colony CEO Thomas J. Barrack, Jr. said in a prepared statement, according to the *Oakland Tribune*, which first broke the story.

The revelation about the new investors also is welcome news for East Bay sports fans, who have endured years of speculation about their teams — the Oakland A's and Raiders and the Golden State Warriors — all leaving town. In fact, Governor Jerry Brown, who blocked a proposal for a downtown stadium for the A's when he was mayor of Oakland, signed legislation last week that could make it easier for the Warriors to move to San Francisco.

But the entrance of the wealthy investors in Oakland could change all that, Quan said. She said even with the new legislation that Brown signed, it could be years before the Warriors can obtain the various approvals the team still needs to construct a waterfront arena in San Francisco. And by then, Coliseum City could very well be on its way to being completed. "The Warriors still have many years to go," she said.

For now, however, Oakland is focused primarily on keeping the Raiders in town, and the new investors are working with the city, the team, and architects to hammer out a concrete plan for incorporating a new football stadium in Coliseum City. The football stadium would be surrounded by entertainment venues, movie theaters, restaurants, bars, hotels, retail, and housing. And Al Malik and Colony Capital have the financial wherewithal to make it happen. Colony manages an investment portfolio valued at $32 billion.

As for the A's, Quan said the city is still looking at developing a new ballpark for the team along the waterfront, northwest of Jack London Square at the Howard Terminal, a sixty-acre site owned by the Port of Oakland. The port is phasing the site out of operation because of the prohibitive costs of having to dredge the Oakland Alameda Estuary to accommodate the new wave of giant cargo ships. Quan also noted that "Major League Baseball has always preferred the waterfront" over a new ballpark on the Coliseum property.

There had been speculation that the mayor was seeking Chinese investors for Coliseum City after a private Chinese firm agreed earlier this year to finance a $1.5 billion major housing development along the waterfront, southeast of Jack London Square. Quan noted that that development, along with a new ballpark at Howard Terminal, also would be a huge financial boost for the Jack London district, Chinatown, and downtown — much like Coliseum City would be for the rest of Oakland.

The Old White Party

After Republicans took a beating in the 2012 national election, GOP leaders vowed to rebrand the party and make it more attractive to young minority voters. So, eleven months later, how is the GOP doing with its rebranding? According to a new poll, very badly.

The poll, commissioned by the *National Journal*, found that 78 percent of Americans think the GOP has either remained the same or has moved further away from representing their views. And the results are not surprising, considering that Congressional Republicans decided this week to shut down the federal government because of Obamacare — a program that seeks to expand private health insurance to millions of Americans, many of whom are young people of color.

In truth, GOP leaders can't rebrand the party because they no longer have control of it. They effectively ceded power over the past several years to an ultra-conservative Tea Party faction of the GOP — which led the shutdown effort — in an attempt to appeal to the party's base. This faction, which includes eighty members of Congress, has been dubbed the Suicide Caucus because of the widespread belief that it's leading the party toward more electoral losses. The Suicide Caucus also has no interest in rebranding because it represents rural regions of the country that are becoming whiter, older, and more conservative, as *The New Yorker*'s Ryan Lizza noted in a blog post last week.

Because of gerrymandering and demographic shifts, the average Suicide Caucus district is 73 percent white. Moreover, last year, Mitt Romney won these districts by an average of 23 percentage points while losing the national election by 4 points. Not surprisingly, the Suicide Caucus itself is also the antithesis of diversity: 76 of its 80 members are men, and 79 of them are white.

And it's these folks — old white men who represent rural conservative voters who hate President Obama and view his presidency as illegitimate — who were responsible for why our government was shut down this week. ∎

Seven Days is culled from our blog of the same name.

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The *Cosco Busan* dumped 53,000 gallons of oil into the bay in 2007 Courtesy of the US Coast Guard/File photo

ECO WATCH

WAITING FOR THE NEXT DISASTER

Environmentalists say that six years after the *Cosco Busan* struck the Bay Bridge and dumped 53,000 gallons of oil into the bay, the state has failed to learn from its mistakes

By Vanessa Rancano

By sunset, the tanker had delivered its cargo of crude petroleum to a North Bay refinery and was passing underneath the Golden Gate Bridge en route to its next port of call in Ecuador. Then, just past the bridge, as the ship made its way through the bay's neck, the engine froze and the electrical system failed. Without power or steering, the tanker drifted toward the rocky cliffs of the Marin Headlands. The captain knew the water in the straight was too deep to drop anchor, so he ordered his crew to lower the starboard anchor only partially, hoping it would catch in the shallows near shore and stop the ship from running aground and spilling the contents of its fuel tanks.

Onlookers on the bridge braced for disaster as the ship came within meters of Point Diablo. "The whole tanker spun around and almost nosed into the point," one witness told ABC7 News. But the captain's swift action worked, and just ten minutes after the power cut out the ship stopped.

"It's a miracle that nothing happened," said Amy Trainer, an environmental activist who's been researching Northern California's oil spill prevention infrastructure for months. The *Overseas Cleliamar*, as the 38,000-ton vessel was named, was one of 130 tankers that navigated the San Francisco Bay in January 2009. Between the oil refineries and the busy Port of Oakland, the San Francisco Bay sees hundreds of vessels carrying hundreds of thousands of barrels of oil each month. Given the numbers, Trainer and other environmentalists are worried that it's just a matter of time before there's another spill — and that the state isn't prepared to deal with it.

As the executive director of the Environmental Action Committee of West Marin, Trainer is part of a coalition of a dozen environmental groups that's urging state officials to beef up California's spill prevention efforts and response plans. The coalition penned a letter to the top brass at California's Office of Oil Spill Prevention and Response (OSPR) and other regulatory agencies in August. The groups claim the contingency apparatus in Northern California doesn't meet state law and worry this will lead regulators to default to chemical dispersants if there's a spill.

After the 1989 *Exxon Valdez* spill and the *American Trader* spill the following year in Southern California released a combined 11.3 million gallons of crude oil into the Pacific Ocean, California passed legislation to protect state waters. The Lempert-Keene-Seastrand Oil Spill and Prevention Response Act mandates the "best achievable protection" of coast and marine waters using the "best available technology." But Trainer's coalition, which includes the Sierra Club California, the Surfrider Foundation, the Center for Biological Diversity, and a number of fishing groups, contends the state is relying on out-of-date technology to deal with major oil spills. "This is California — we're a center of emerging technologies; we're supposed to be leading the way," Trainer said. "Instead, we're years behind and that has to change."

Lawmakers passed new legislation to improve preparedness and response after the *Cosco Busan* struck one the Bay Bridge's towers and spilled 53,000 gallons of oil in 2007, but the near-disastrous *Overseas Cleliamar* incident two years later, and a close call in January of this year in which a tanker scraped the bridge again, are proof there's more to do, Trainer said.

She's especially concerned because the bay saw an increase in the number of instances in which vessels lost power off the coast after the California Air Resources Board started requiring ships to switch fuel types in state waters in 2009. At sea, tankers and cargo ships use heavy bunker fuel, because it's the cheapest fuel available. But when burned, the sulfur-rich petroleum product releases chemicals linked to childhood asthma and chronic respiratory problems. So to protect public health, the air board adopted regulations requiring ships to switch to a low-sulfur fuel that's less polluting. The new rules have been a boon to California's air quality, but they also inadvertently increased the risk of oil spills.

As one longtime captain explained it, many older vessels that are still in use weren't built to run on the less-viscous low-sulfur fuels that California requires, so the fuels can cause leaks, pressure loss, and other problems that lead to mechanical failure. And whenever a vessel loses power, there's a risk of a spill. Instances of propulsion loss rose 150 percent from 2008 to 2009 and have stayed at a rate more than double the rate of the years before the regulation went into effect. The near grounding of the *Overseas Cleliamar* is thought to be linked in part to the use of low-sulfur fuel.

To protect marine resources, Trainer's group is advocating a number of reforms. Among other things, it's pressing for OSPR to create a system for rating the cleanup equipment used by the private companies that contract with ship owners for spill response, and for OSPR to make shipping companies help pay for more advanced cleanup and prevention technology. Chris Jones, a consultant who works with Trainer, points out that the Bay Area doesn't have a tugboat dedicated to preventing or responding to spills. In Alaska's Prince William Sound, where Jones helped design prevention and response plans, there are specialized tugs that include equipment like boom (the floating barriers used to contain oil), skimmers, and storage space for recovered oil. They're also equipped to deal with fires and powerful enough to tow a loaded tanker in rough sea conditions. Currently, harbor tugs operate only in San Francisco Bay, Jones said, and he doubts their ability to aid a ship in the hairy conditions outside the Golden Gate.

Partly in response to the coalition's pressure, state Assemblyman Mark Stone convened the Committee on Coastal Protection in late August for a hearing on the state's oil spill response preparedness. Stone's district encompasses the Monterey Bay, and he has a longstanding interest in coastal protection. Shortly after he took the stand at the meeting, OSPR administrator Thomas Cullen addressed one of Trainer's key concerns. "We continue to hear recommendations that we need to increase spill response capabilities ... seaward of the Golden Gate," he said, pausing to look up at the committee members. "We feel that this is unnecessary and could increase the risk of an incident." He went on to explain that disrupting a ship's progress when it's headed into or out of the bay is dangerous.

But for Jones, that's the point. Because the area beyond the bridge is congested and currents can be treacherous, there's a heightened risk of spills. And if response crews are not practicing rescue and cleanup efforts in those conditions, they won't be prepared when there is a spill. Jones looked grave as he read his testimony during the hearing, glancing up at the committee as he drove home his point. "What you do not drill you simply do not have," he said of the training needed to properly respond to oil spills.

Jones and Trainer worry that a lack of emergency drills and mechanical infrastructure will leave responders little choice but to rely on chemical dispersants. While Cullen told committee members, "We do not see dispersants as a silver bullet for oil spill response, nor would we ever see dispersants as substitutes for mechanical response technology," the activists see a lapse in his logic. "From our perspective," Trainer said, "the fact that they aren't drilling out there means they're totally unprepared to do a mechanical recovery so they would rely on dispersants."

The growing body of data on the environmental and human health impacts of dispersants amassed since the Deepwater Horizon spill has led to criticisms of their effectiveness and toxicity. "If the worst should happen and a tanker loses most of its content, we're going be spraying this stuff so quick," Jones said. "The American public has been fooled by the industry." Arguing that the oil industry has pushed dispersants because they minimize cost, he points out that Corexit, the dispersant used by the hundreds of thousands of barrels in the Deepwater Horizon spill, is manufactured by a company with close ties to BP and Exxon. "This stuff is snake oil," he said.

Ron Tjeerdema, a professor of environmental toxicology at UC Davis who spoke at the hearing, offered a measured view of the chemicals. "It's ideal for nature to disperse [oil]," he said, "but sometimes that means resources would be damaged. For some species dispersed oil is more toxic; for others undispersed oil is. It's equally toxic to others. We have to decide which species we want to protect because no single tool can protect all species equally."

But if OSPR is going to help protect anything, the agency needs funding. Perhaps the most pressing issue prompting Stone's hearing is the state of the Oil Spill Prevention and Administration Fund, OSPR's source of money. The fund faces an estimated $3.8 million deficit for 2013, Cullen told the committee, and while his agency is still meeting its central mission, several of its important mandates are unfunded or underfunded. Studies to improve oil-spill response, local equipment grants, and local volunteer training programs are all lacking, he said, and the Oiled Wildlife Care Network is in jeopardy. Cullen blamed inflation and rising program costs for the deficit.

California's oil spill preparedness infrastructure is funded primarily by a per-barrel fee, currently set at 6.5 cents, on all crude oil entering the state. In January 2015, the temporary fee increase enacted in 2011 will sunset, dropping the fee down to 5 cents. The result, Cullen said, would be a $7 million deficit. He told the committee that every penny increase to the per-barrel fee provides an addition $5 million in revenue and recommended an increase to 7.5 cents. "We are actively working on more sustainable funding options," Cullen told the committee, though he didn't elaborate. The state Assembly had been weighing a bill, AB 881, to increase the fee to 7 cents, but it failed to get out of committee before the end of this year's legislative session.

In an email statement, Stone called the hearing a positive first step toward improving the state's ability to respond to a spill. "The experts have weighed in to say that we need to ensure that the state appropriately funds cleanup activities before there is a spill disaster," he wrote. "I am committed to finding ways to ensure that we're able to do so when the Legislature returns to session in January." Stone's legislative director suggested the assemblyman might introduce legislation then, but for the next three months he and his staff will focus on research.

"Spill response in California is complicated," said Alexia Retallack, a spokeswoman for OSPR. "We are constantly looking for opportunities to improve our strategies. Is there more? We believe we can always do more," she said. "But we're doing the best we can."

For now, Californians will just have to hope that's enough. ●

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FULL DISCLOSURE

FRACKING JERRY BROWN

The governor signed a bill that likely will expand fracking in California after taking $2.5 million in contributions from oil and natural gas interests

By Robert Gammon

Wikimedia Commons

Occidental Petroleum, which has extensive holdings in the state, is Brown's largest industry donor.

Before Jerry Brown signed legislation last month that promises to greatly expand fracking in California, the governor accepted at least $2.49 million in financial donations over the past several years from oil and natural gas interests, according to public records on file with the Secretary of State's Office and the California Fair Political Practices Commission. Of the total, $770,000 went to Brown's two Oakland charter schools — the Oakland School for the Arts and the Oakland Military Institute. The other $1.72 million went to his statewide political campaigns for attorney general and governor along with his Proposition 30 ballot-measure campaign last year.

The governor signed Senate Bill 4 into law despite widespread opposition from the environmental community. The bill, which underwent major changes in the last week of this year's legislative session after intense lobbying from the oil and gas industry, requires state regulators to approve all fracking permit requests in California for the next two years — as long as oil and gas companies disclose to state officials what chemicals they're using during hydraulic fracturing.

Fracking, a controversial process that involves shooting massive amounts of water and toxic chemicals deep into the earth in order to release otherwise trapped oil and natural gas deposits, has been linked to groundwater and air pollution, and there's evidence that it causes earthquakes. But the oil and gas industry views California and its giant Monterey Shale deposit as the next big boon for domestic fossil fuels. The underground deposit is estimated to contain 15 billion barrels of extractable oil and natural gas.

Several environmental groups, including Sierra Club California, have called for a ban or a moratorium on fracking in the state. And SB 4 originally created a division in the environmental community — with several groups opposing it because they contended that it was too weak, while other groups backed it for fear that the state would end up with no regulations at all. However, some of these latter groups, including the Natural Resources Defense Council and the California League of Conservation Voters, withdrew their support for SB 4 after the oil and gas industry successfully pushed for last-minute changes to it.

SB 4 also originally sparked opposition from within the Brown administration not long after state Senator Fran Pavley, a Southern California Democrat, introduced it earlier this year. In May, the state Department of Finance issued an official opposition letter on SB 4, essentially contending that the legislation was too tough on oil and gas companies and that it threatened to stifle the economic boom that fracking may create in California. At the time, the bill proposed a moratorium on fracking while the state conducts a full environmental analysis of the oil and natural gas extraction method. "This bill could result in significant negative impacts to California's economy," Brown's Department of Finance argued back then. "A moratorium would likely result in a significant loss of jobs and tax revenues."

The oil and natural gas industry also adamantly opposed SB 4 throughout much of 2013. But after behind-the-scenes lobbying, Pavley agreed on September 6 to amend her legislation. Rather than imposing a temporary moratorium, SB 4 instead forces state regulators to approve all fracking requests. The bill also could undermine aspects of the California Environmental Quality Act.

After Pavley agreed to the changes, Brown quickly endorsed SB 4. In fact, his office took the unusual step of declaring that he intended to sign the legislation before it had passed both houses of the legislature. During his tenure as governor, Brown has rarely taken public stances on bills before they reach his desk.

Brown's press office did not respond by press time to a request for comment as to whether the financial donations from oil and gas interests influenced his administration's original opposition to the bill, or his decision to strongly endorse and then sign the revised bill into law.

David Turnbull, campaign director for Oil Change International, an environmental group that keeps close tabs on the political influence wielded by the oil and gas industry nationwide, said he was not surprised by the last-minute changes to SB 4 or by Brown's actions. "The level of influence that the oil and gas industry has in Sacramento and around the state is very troubling," he said.

Oil and gas companies also appear to be somewhat pleased with how SB 4 turned out. "While SB 4's requirements went significantly further than the petroleum industry felt was necessary, we now have an environmental platform on which California can look toward the opportunity to responsibly develop the enormous potential energy resource contained in the Monterey Shale formation," Catherine Reheis-Boyd, president of the Western States Petroleum Association, an oil and gas industry group, boasted to *Bay Nature* magazine last week.

SB 4 also appears to be boosting oil and gas industry stocks, particularly for companies that donated heavily to Brown. Occidental Petroleum — which, along with its corporate executives, has donated at least $780,400 to Brown since 2006 and is his largest industry donor — has seen its stock jump since the governor signed SB 4 into law on September 20. Some industry analysts expect the Los Angeles-based company to be the single biggest beneficiary of fracking in California because of its extensive holdings in the state. On September 26, Wells Fargo upgraded Occidental's stock to its "outperform" rating, meaning that the big bank expects the stock to soar in the coming months. After the rating upgrade, Occidental was trading at $94.46 per share by Monday, September 30, up from a low of $72.43 earlier this year, according to the New York Stock Exchange.

Occidental has been a trusty donor to Brown's statewide political campaigns in the past seven years, and to his Oakland charter schools. Last year, the company also contributed $500,000 to Brown's Prop 30 campaign, making it one of the ballot measure's biggest single donors. The large contribution was unusual because Prop 30, which included a tax hike on wealthy Californians, drew opposition from much of the state's business community.

Another Brown donor that stands to profit from SB 4 is Clean Energy Fuels of Southern California, which sells natural gas, promotes the use of natural gas-powered vehicles, and owns natural gas infrastructure. Since 2006, Clean Energy and its CEO, Andrew Littlefair, have donated at least $260,000 to Brown's political campaigns and his charter schools. Clean Energy spokesman Gary Foster said the contributions had nothing to do with the vast potential for hydraulic fracturing in California, although he acknowledged that the company supports fracking and that it could profit substantially from increased natural gas production in the state. "We are supportive of the country continuing to develop its resources," he said.

Jerry Brown

And there's evidence that Littlefair understands what SB 4 will do for his company. In the weeks before Pavley agreed to change her bill, when it looked as if SB 4 might actually result in some regulations on fracking in California, Littlefair was selling off stock in his own company, according to US Securities and Exchange filings. But then on September 12 — the day after both houses of the state legislature approved the oil- and gas-industry friendly amendments to SB 4 — Littlefair began buying back the stock. In fact, he purchased $1.6 million worth of Clean Energy shares. Littlefair has personally donated $75,000 to Brown and his causes in recent years.

According to public records, other large donors to Brown that also will likely profit from SB 4 include oil companies Kern Oil and World Oil; Sempra Energy, which owns San Diego Gas & Electric Company and Southern California Gas Company; and Pacific Gas & Electric Company and Southern California Edison, the state's two major utilities. In recent years, PG&E, in particular, has pushed to expand natural gas exploration and production nationwide through fracking. ●

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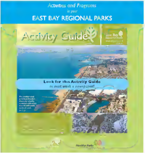
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WHO'S JACKING UP THE PRICE OF HOUSING?

Answer: Large-scale investors. They're snapping up foreclosed houses in Oakland's flatland neighborhoods, and then selling or renting them at prices many residents can't afford

By Jean Tepperman

As the tsunami of foreclosures in Oakland finally subsided over the past year, residents of the city's flatlands neighborhoods looked around at the new landscape and saw less room for themselves and people like them. Many of their neighbors were gone, of course. And many of the foreclosed homes were snapped up — not by new homeowners, but by large-scale investors, including national and global corporations.

Some of these investors have stuck to the traditional fix-and-flip business model, but others are assembling large numbers of houses to rent. Colin Wiel, managing director and co-founder of Oakland-based Waypoint Homes, which owns more than 4,000 houses across the country, has told reporters that he believes the single-family-house rental business will become a $100 billion industry nationwide.

Whether flipping or renting, the new owners have put a higher — sometimes much higher — price tag on living in traditionally low-cost West and East Oakland, home to large black and Latino populations. And the investors have found eager renters and buyers streaming across the bay as housing costs in San Francisco continue to soar. The result, said Steve King, a researcher for the nonprofit Urban Strategies Council, is "wholesale neighborhood change."

The process is "transferring homes where people have lived a long time, raised families, been part of the community to younger folks, mostly white," added Margaretta Lin, special projects director in the City of Oakland's Community and Economic Development Agency. But the city is "trying to do what we can to forestall the displacement [with new] strategies to keep people here."

Several nonprofits are partnering with the city and also launching their own programs with the goal of increasing the availability of affordable housing in Oakland. Meanwhile, the Alliance of Californians for Community Empowerment (ACCE) has started a campaign to hold large-scale housing investors accountable to the community.

But some residents see some benefits to the investors' interest in their neighborhoods. "The big advantage is that a lot of the blight is now being attended to," said Patty Flores, a real estate agent who works in West and East Oakland. "But it's kind of pushing the poor or average buyer out of the loop."

Investors with deep pockets can not only outbid would-be homeowners, but can pay cash, making their offers much more desirable than bids from people who need a mortgage. "It's very frustrating," said Flores. "A person with a conventional loan is almost bullied out of the market by investors paying cash, more often in the low end of the market."

When investors fix up a house and put it back on the market, Flores added, the price increase "can be pretty dramatic. Something you could have bought for 150 is now rehabbed and selling for 350." But the repairs don't always justify the higher price tag. There's widespread suspicion among people familiar with the housing market that "rehabilitation" can mean little more than slapping on a coat of paint. "Unfortunately some companies do the work without benefit of permits," Flores said. "We don't know what's behind the walls."

Sele Nadel-Hayes, daughter of former Oakland Councilwoman Nancy Nadel, said it took her a long time to find a house she could afford in West Oakland, where she grew up. "I was finding a lot of houses recently purchased by flippers," she said. "They looked like they were in a magazine, but they were outside my price range."

Renters also face rising costs. Martha and Eddie Daniels, both living with disabilities and supporting two teenage grandchildren, had to move when the house they rented in West Oakland was foreclosed several years ago. Now they are being evicted because their landlord sold the house they currently live in. Their rent is now $1,450, said Martha Daniels, and her paycheck — their only income — can't cover the new rents in the neighborhood, which range from $1,700 to $2,000. "Some people who were tenants before their houses were foreclosed had to move out because they upped the rent," said West Oakland ACCE activist JoAnne Stamps.

According to a market analysis from Red Oak Realty Investors, purchase prices in Oakland rose 64 percent from the second quarter of 2012 to the second quarter of 2013. And when one investor buys a significant amount of property in a neighborhood, it has an impact on the whole area. In addition, said researcher King, many of the corporations currently renting out single-family houses are planning to sell them in five to seven years, after they increase in value. "Then we'll have a whole other wave of destabilization," he added.

And foreclosures, while down dramatically from their peak, are continuing. Lin said 1,500 Oakland homeowners are currently in some stage of the foreclosure process. The Red Oak Realty analysis showed that one-fifth of the home sales in Oakland were of "distressed" properties — foreclosed or short sales — the kind most attractive to investors looking for a bargain. And in sales under $300,000, 45 percent of the properties were "distressed." That means the lowest-income buyers are the most likely to lose out to investors.

West Oakland is the epicenter of all these changes. Margaret Gordon, a longtime West Oakland community leader, said in her immediate neighborhood, every home from which an African-American family has moved out is now occupied by non-African Americans. "The new people are mostly white and Asian: groups of young people," she said. "Only a few of the people moving in have families." Another longtime West Oakland resident, Chantel Burrell, summed up the comments of many of her neighbors: "This is the new San Francisco."

Gordon pointed out that this trend didn't start with foreclosures, but has been happening over the past decade. The root cause, she said, is economic inequity. But investors, said city official Lin, are "taking advantage of the crisis to accelerate gentrification."

The City of Oakland is about to ramp up its programs to prevent displacement. Since January the city has been sending canvassers to every home that has a notice of default or foreclosure in attempts to connect the homeowner to available services. Starting next month, the city will begin a new set of programs to promote stability and affordability, aiming at not only foreclosures, but also vacant homes, said Lin.

Activist JoAnne Stamps said tenants of foreclosed homes have been forced out by high rents. Brad Wenner

For homeowners in the foreclosure process, the preferred strategy will be helping them stay in their homes, Lin said. Some will qualify for the ROOT (Restoring Ownership Opportunities Together) program, led by the Community Housing Development Corporation, a Richmond-based nonprofit. The program buys the home from the lender and then resells it to the homeowner with a restructured mortgage at current market value.

Although Oakland has no immediate plans to copy the City of Richmond's controversial proposal to seize underwater mortgages through eminent domain, the city has other options for homeowners who can no longer afford their mortgage payments. Lin said the city could find an investor willing to rent to the current owner with a long-term lease and affordable rent. Or it might arrange a sale to a new homeowner, through a program that will "develop a pipeline of ready-to-go buyers" pre-approved for mortgages. And if the foreclosed property is currently being rented, Lin said, the city will help the occupant buy the house if possible. Otherwise it will look for a buyer who will make it possible for the tenant to stay.

The city will have some cash available to facilitate sales, Lin said, as a result of the settlement of a lawsuit against Wells Fargo by the National Fair Housing Alliance, which charged the bank with "disparate maintenance of foreclosed properties." In addition, nonprofits including the East Bay Housing Organization and Enterprise Community Partners, will help raise funds for the program.

On a smaller scale, some nonprofits are working on other affordable housing programs. The Oakland Community Land Trust is buying and rehabilitating vacant homes in East Oakland and making them "permanently affordable," said Steve King. The Land Trust retains ownership of the land and sells the house to a buyer who will be able to sell later on, but only at a fixed price. Money from sales will be used to buy more property. "It hasn't reached the scale people had hoped for," said King. "Available capital nowhere near matches what the private sector is bringing to the table." Still, the Land Trust has already bought and rehabbed seventeen properties.

Another nonprofit, Enterprise Community Partnership, is working with the East Bay Asian Local Development Corporation and Waypoint Homes on a program to make some of Waypoint's houses affordable to current neighborhood residents. Enterprise spokeswoman Rose Cade said her organization is now "trying to put together the capital" for this project, which will start with twenty houses and eventually hopes to scale up to one hundred.

ACCE, meanwhile, is focusing on San Francisco-based REO Homes, which owns and rents out at least 250 homes in West Oakland and has sold other houses it bought there. ACCE's members have been taking a survey of REO tenants, and a sample of responses shows that people who moved in within the past year are paying rents ranging from $2,100 to $2,500. ACCE activist and West Oakland resident Bill Cherneau, who interviewed some of the tenants, said that's substantially higher than the $1,400 to $1,700 that was typical five years ago. Cherneau added that many of the REO Homes tenants were dissatisfied with the condition of the houses, complaining of inverted heaters, mold, flooding, and other problems.

Last month about ten ACCE members showed up at the office of Neill Sullivan, whose management company, Sullivan Management, is responsible for REO Homes property. They presented a list of demands, including timely repairs, a commitment to make a certain percentage of the company's homes affordable to lower-income residents, voluntary inclusion of the homes in Oakland's rent control law, and help in expanding homeownership opportunities for local residents. "He said no to everything," Cherneau said, "but he agreed to send out a letter to tenants" encouraging them to report maintenance problems.

Through spokespeople, Sullivan and REO Homes declined to comment for this story.

Activists, meanwhile, are also beginning to float policy ideas, including expanding rent control to include single-family houses (which are now excluded) when many houses are owned by one company and charging a fee to large housing investors to create a fund for local rent subsidies for low-income families.

The need for action will continue, said Lin. "Foreclosed and abandoned properties are an immediate crisis, but also economic recovery has not lifted everyone's boat," she said. "The jobs are not there for people. We need resources to provide for affordable housing."

Editor@EastBayExpress.com

MAXED OUT

AMERICAN MOMS ON THE BRINK

By Katrina Alcorn

Editor's Note: The following is an adapted excerpt from the new book Maxed Out: American Moms on the Brink *by Oakland author Katrina Alcorn. Available from Seal Press, a member of the Perseus Books Group. Copyright 2013.*

Much ink has been spilled instructing women how to have it all — thriving careers, happy children, and satisfying marriages. You will find no shortage of magazines and self-help books bursting with snappy, upbeat directives like "Lose the guilt!" "Lean forward!" and "Don't let yourself go!" Taken together, the message is that *Work smart, keep a positive attitude, and everything will be just fine.*

Years ago, when I was first coping with the competing demands of a new baby and a new job, I reached for those books with both hands. With their help, I learned how to "Stay ahead of my schedule!" "Make dinner in ten minutes or less!" and "Succeed at staying fit!"

I was so pleased with myself back then. No one was more organized, more efficient. When other working moms complained about how hard their lives were, I listened sympathetically, but secretly I thought: *She's just not trying hard enough.*

But after my second child was born, the limits of time management became clear. No four-week Power Program or Efficiency Work Flow or other Jedi mind trick could resolve the ridiculous demands on my time.

One day, I went home sick from work and then never went back. I never even cleaned off my desk. I fell into a profound despair, plagued by panic attacks, insomnia, shame, and dread. After almost six years of "successfully" balancing a job and family, I had completely burned out. A yearlong journey through medication, meditation, and therapy began. As I learned over the months to heal my body and my mind, I sought the answer to one question: *What the hell happened?*

My collapse didn't make any sense. I was a smart, capable, healthy person. I had a loving husband, a supportive boss, healthy kids, great daycare, a good income. If I couldn't manage a career and a family, then how were other working moms doing it, women who didn't have those advantages?

When I first attempted to write [*Maxed Out*] a few months after I stopped working, I did so in a kind of feverish delirium, writing every moment I was not with my children. That first draft was what I thought of as a typical memoir — it was an intensely personal story about my life as a working mom, my attempt to "have it all," and my miserable failure.

It was my story, but it didn't tell the whole story. I knew I was not alone in my "failure." All around me, I saw women staggering through their days, trying to make the best of their own difficult circumstances. At work or at the park, they made self-deprecating jokes about exhaustion, but once you scratched the surface, it stopped being funny. They suffered from panic attacks and depression, heart palpitations and hives, migraines and mysterious coughs that wouldn't go away. Many had tried antidepressants, anti-anxiety medications, or both. Most fantasized about quitting their jobs. Some actually did, trading their chronic time deficit for regular old debt.

It seemed gauche — selfish, really — to complain. After all, we were all living the lives we'd chosen. We had what we thought we wanted — beautiful children, and a level of financial independence that our mothers never knew. None of us could make sense of the wretched state we found ourselves in. Most days, it felt like our lives were being held together by Band-Aids and Elmer's glue. What were we doing wrong?

I started researching the topic of women and work in earnest, and in 2010 I launched a blog called Working Moms Break to share my thoughts about what I was learning. It was my own personal consciousness-raising period. Over the next couple of years, I heard from thousands of women and men around the world. Their stories helped me make sense of my own. Then I rewrote the book.

It's time we realized just how maxed out this generation of women has become. It does not have to be this way. And frankly, we deserve better. My deepest hope is that if we can see this problem for what it really is, perhaps together we can do something about it.

It's Time to Call a Truce to the Mommy Wars

Every mother I know has felt judged, at one time or another, about her choice to work or not work, most often by other women. Stay-at-home moms are overcoddling and wasting their education. Full-time "career" moms are coldhearted, reptilian women who care more about money and status than their own children.

Oh, but the judgment doesn't stop there. Mothers who stop at one kid are depriving their child of siblings. The ones who have more than two kids are accelerating global warming. Mothers who don't breast-feed long enough are going to give their children asthma. Mothers who breast-feed too long are weird. Helicopter moms are overscheduling their children, turning them into type-A, anorexic basket cases while the rest of us are depriving our children of important enrichment activities. Health-nut mothers judge others for putting Fritos and unnaturally flavored juice in the lunch box. Meanwhile, everyone pities the children of health-nut mothers, who have to eat that gritty whole-grain bread and the brown-spotted bananas.

These are the kinds of judgments that get passed around casually in our personal lives. Then there's the public arena. There was the furor over tiger moms with the publication in 2011 of Amy Chua's *Battle Hymn of the Tiger Mother*. Should women push their children harder to be "successful" in school, music, and other pursuits? Next we were outraged over the May 2012 *Time* magazine cover, which showed a mom looking defiantly into the camera while breast-feeding her toddler next to the headline "Are You Mom Enough?" Are women breast-feeding too long or not long enough? This happened around the same time everyone had to weigh in on the pregnancy of the new Yahoo! CEO Marissa Mayer and her decision to take only a couple of weeks of maternity leave. What's wrong with her, anyway? We had barely settled back in our seats when we had to rise again to join the kerfuffle over Anne-Marie Slaughter's essay in *The Atlantic*, "Why Women Still Can't Have It All," which quickly became one of the most widely read articles in the

Many mothers compare themselves to others, and end up feeling guilty about how they're not stacking up

history of the magazine. But instead of having a dialogue about the structural issues that Slaughter said are holding us back, much of the reaction to her piece came back to personal choices. Should women change their definition of "having it all"? Should we learn to be content with what we have?

Why are we so obsessed with women's personal choices? Why are we so quick to judge mothers?

Maybe we judge because we feel conflicted about the choices we've made. We're afraid of screwing up what we're constantly reminded is the most important job we'll ever have — raising our children. We point the finger at others as a way of feeling better about ourselves. We wrestle with our feelings about how our own mothers raised us.

Whatever its cause, all this judgment is, of course, a distraction. The real conflict, which we all feel either directly or indirectly, is between all parents and the economic policies and social institutions that don't value the act of caregiving, that make it so damnably difficult to raise our children, stay economically viable, and keep ourselves and our relationships intact. Politicians of all stripes (mostly men) extol family values, but do we really value families when we don't offer parents paid time off after the birth of a baby? When affordable, quality child care is out of reach for so many families? When so few women have the support they need from employers to breast feed, and half of us lack paid sick time?

As one author pointed out in a May 2012 *New York Times* opinion piece, "If the conflict continues to be framed as one between women — it will continue to distract us from what we should really be doing: working together — women and men together — to change the cultural, social and economic conditions within these crucial choices are made."

Do You Compare Your Insides to Other People's Outsides?

Most of us do, even though we know better. We're social creatures. It's natural to make comparisons. But, we inevitably wind up comparing how we *feel* to how other people *seem*.

This may in part explain why so many mothers feel so much guilt. We look around at the women we know from the office or the kids' school and see patient parents, happy marriages, and well adjusted children. And we think, *Why can't I be more like her?*

Recently I asked several friends — all women I deeply admire — to send me a paragraph or two about the things you can't see about their lives from the outside.

Here are a few examples of what real life, enviable, put-together-on-the-outside women are really thinking. Think of them the next time you feel as though you're doing everything wrong:

"Anneke" — Mom of one with coveted job in high profile nonprofit

What people don't see about me (or maybe they do!) is how anxious and cranky my commute and job make me. Ever since I went back to work (and stopped breast-feeding) when I have a day of nonstop, back-to-back meetings followed by the inevitable email backup followed by the mad rush to the train to do day care pickup for my toddler followed by her not wanting to get into the car seat and screaming and crying in the parking lot at the top of her lungs. I find myself hyperventilating in the car and I have to take an Ativan by the time we get home so that I can literally breathe. I'm cranky toward my husband when he gets home annoyed with our day. I manage to hold it together all day and be professional, upbeat, and on the ball (I even manage to work out at lunchtime a few days a week), but by the time evening rolls around and I'm trying to cook, I'm a mess!

"Jenny"—Pioneering mom of two in the world of high-tech

What people don't see about me is that I've been on the edge of a panic attack for the past six to eight months—just started seeing a therapist. Worst time of the day is 5:35 pm, when I get home from picking up my twenty-one-month-old and three-and-a-half year-old up from day care/preschool and we're all starving, grumpy, and don't know what's for dinner.

I'm sick of being the main breadwinner and fantasize about moving to a little town where we can live on a farm and I can be with my kids all day and raise chickens.

"Alexa" — Glamorous mom freelancing in the music industry: her house looks like a movie set

Each day that goes by where I am not fully employed in my industry, I feel as if my career slips further and further out of reach. When I am ready to jump back in full-time who is going to want to hire a forty-two-year-old mom when there are twentysomethings clamoring at the bit to do my job for longer hours and less pay?

My mind swirls with this thought and others.

"I need to volunteer more at his school."

"I need to start running again in the mornings."

"How come my son can't memorize his Tae Kwon Do student creed?"

"Maybe we shouldn't have done private school so we could save money for college."

"Fuck, I have no 401(k)."

"I have to remember to water my xeriscaped garden when I get home; how do I get the tree rats to stop eating them?"

"I need to make more friends outside my marriage."

"Do the other moms think I am weird because I am gay?"

"Do the other moms think I'm hot?"

All of this could take place in my head in the same five minutes. I smile on the outside because to describe what's going on inside would make me seem off my rocker. I cry in my car on the way to pick up my son and then turn on the air-conditioning full blast to cool down my face and unpuff my eyes. It doesn't really work, but I say I have bad allergies.

"Gillian" — Creative stay-at-home mom whose talent could give Martha Stewart a run for her money

I never know what to say when people ask me, "Are you a stay-at-home mom?" To me, that implies that one parent works (and is able to support the entire family) and one parent agreed to not work and happily does all the home stuff — which I guess is me, but I don't remember "agreeing" to this arrangement at any time. I have a small business I am trying to start and I teach a couple of classes a week, on top of all the housework, all the pickups/drop-offs, all the shopping, all the bill paying, all the everything.

Most of the time I am crushed with the weight of the financial debt. I feel helpless and angry that I can't make more money myself to pay it down. I feel stupid and childish that I am 33 and have no savings, no investments, no 401(k), nothing. I have ideas, goals, dreams that seem so unrealistic in my day-to-day life that it feels as if they will never happen.

"Samantha" — Nurse with clear priorities around work and home and the perfect part-time schedule

What people don't know about me is that being a mother isn't satisfying the way I expected it to be. I tried so hard to become a mama, and sometimes I think that I lost sight of why I wanted to have a child, what my motivations and expectations were. My daughter is amazing — healthy, happy, energetic. It's just that spending time with her is often not as gratifying as I once believed it would be.

Sometimes I feel guilty about not wanting to have another child — as if people think I'm

Janus Networks

Writing Strong Subject Lines

Your marketing emails are only as good as their subject lines. Whether your email blast aims to promote your products, inform your readership, or engage new customers, your best efforts won't get anywhere if the subject line can't get your readers to open the email. Keep these points in mind to avoid ailing open rates.

Short and Simple

The ideal subject line is 50 characters or less. That's not much space to expound on the content of your message, so don't. Stick to summing up the most important point — the benefit.

Words to Avoid

Avoid cluttering up your 50 characters with spammy buzzwords and special characters. Words like "discount," "save," and "open" have long sent mass emails straight to the spam filter, but some unlikely keywords have also popped up. In a recent study by Adestra, a British marketing firm, the words "learn" and "report" delivered the worst results. MailChimp, a popular U.S.-based e-mail service provider, also discovered that using the words "help," "percent off," or "reminder" hurt open rates.

By Prasana William

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Photograph by Tseng Kwong Chi. © Muna Tseng Dance Projects Inc. New York. Drawing by Keith Haring © Keith Haring Foundation New York.

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30th Anniversary Exhibition
Sep 20 - Nov 3 • Exhibition Reception Oct 10 • Upstairs Galleries

/Time,Study I in collaboration with CounterPULSE
Tue-Wed, Oct 8-9 • at CounterPULSE, 1310 Mission Street

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cheating my daughter, or I'm not truly part of the two-hour "Mommy Club." I'm content with the kind of work that I do but the daily grind of parenting and working outside of the home often overwhelms and bores me at the same time. Career advancement is on hold since I only work part-time. I thought I would be fine with this, but I feel torn between spending enough time with my daughter and putting enough energy into work.

A GI Bill for Moms

Both anecdotal and empirical evidence show that women's opportunities in the workplace have a way of mysteriously evaporating after they have children. The news media began to refer to this phenomenon as the "Mommy Track" in 1989, after a career consultant named Felice Schwartz set off a furor with an article in the *Harvard Business Review*.

ALL TOO OFTEN, EMPLOYERS LOOK AT THE YEARS WE STAY HOME WITH YOUNG CHILDREN AS A BLACK MARK, WASTED TIME. EVEN A REQUEST TO WORK A REDUCED SCHEDULE IS SEEN AS A LACK OF COMMITMENT TO OUR JOBS.

In the article, she claimed that women managers cost corporations more than men do, because they require things like flexible schedules to accommodate their pesky family responsibilities.

Schwartz suggested that companies divide their female employees into two groups, based on their level of career commitment. Group 1, "Career-primary" women who'd be willing to work long hours, travel extensively and, when needed, relocate without letting any personal obligations get in the way. Group 2, "Career-and-family" women who'd happily accept lower pay and a dead-end job if it meant they could take a sick day when little Johnny had a fever.

In other words, Schwartz's proposed solution was to take the implicit Mommy Track, in which mothers are informally and unfairly passed over for raises, choice assignments, and promotions, and make it explicit corporate policy.

There are more problems with this strategy than I care to list, but here are a few:

1. It's exploitative — taking advantage of women when they most need their income to support a family.

2. It's unrealistic. Our needs (both men's and women's) change over time. How many of us — with children or without — can truly put career front and center at all times?

3. It's discriminatory. (No one suggested dividing fathers and nonfathers into separate groups.)

4. It shows an amazing lack of creativity, requiring women to fit into the existing work culture, rather than finding ways to make that culture work for everyone.

Companies need women at all levels, and they especially need women in leadership roles. Numerous studies have shown that companies with more women in leadership roles outperform their competitors. They do better on the stock exchange, and they make higher profits.

Many possible reasons have been put forth for this correlation between more women and healthier companies. It could be that we're better listeners, we have a more "open and inclusive style of management," or the fact that diverse groups (such as those that mix genders) tend to make better decisions. One recent study published in *Harvard Business Review* suggests that women may simply be better leaders. Or maybe, as Congresswoman Nancy Pelosi pointed out in a 2012 interview, the years more of us spend raising children actually give us important diplomacy and interpersonal skills. (Important biographical note: Pelosi spent more than a decade as a stay-at-home mom with five children before running for political office.)

All too often, employers look at the years we stay home with young children as a black mark, wasted time. Even a request to work a reduced schedule is seen as a lack of commitment to our jobs.

This is what needs to change — this attitude about the time people spend caring for family. Instead of pushing us onto the Mommy Track, employers should be looking at creative strategies like job shares so women can stay in leadership roles, or better "on-ramps" to help us transition back to the Fast Track when we're ready.

Government, too, can help by providing incentives and programs to help working parents. This isn't an ideological argument — throughout our history, politicians of all stripes have stepped in to help correct economic deficiencies. Just one example: In 1944, faced with millions of veterans coming home from World War II with valuable skills that did not easily translate to the workforce, Congress passed the GI Bill. The bill provided loans to start new businesses, and tuition and living expenses to attend college. One needed only ninety days of active duty to be eligible — no combat experience required.

That investment in the future of our country unleashed a massive amount of untapped human capital. By the time the program ended, in 1956, more than two million veterans had attended college and more than six million had received some type of training with help from the program. Today historians and economists conclude that the GI Bill was one of the most *successful, profitable government programs in US history*, speeding our long-term economic growth and helping bring about the emergence of the middle class. For every $1 invested, the government and the economy received almost $7 in return.

Why wouldn't we make a much smaller, but similar investment for mothers and fathers who take years off (unpaid) to raise children? It wouldn't just improve the economic stability of families, it would be an investment in the economic well-being of our country. ■

Editor@EastBayExpress.com

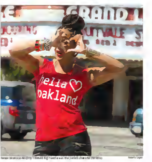
Event Details
Katrina Alcorn will read at Pegasus Books Downtown (2349 Shattuck Ave., Berkeley) on Wednesday, Oct. 9, 7:30 p.m. Free. 510-649-1320 or PegasusBookstore.com

CULTURE SPY

THE WOMAN BEHIND BIG FREEDIA

Oaklander Renee Moncada-McElroy is helping turn the Queen of New Orleans Bounce into a household name.

By Elly Schmidt-Hopper



Renee Moncada-McElroy believed Big Freedia was the perfect character for video. Roberto Lopez

Renee Moncada McElroy has an ageless beauty about her. Sitting at Geoffrey's Inner Circle on a recent Wednesday, with braids coiled on top of her head, wearing tight jeans and a blue patterned shirt, the 48-year-old looked less like a mother of four and more like Beyonce on vacation. But it's not her looks, it's the strength of her presence that's most impressive. The woman exudes so much self-confidence that when she says, "I'm going to be the next big thing coming out of Oakland," it sounds neither like a brag nor a hope, but rather a writ-in-stone fact.

Moncada McElroy is the businesswoman behind Big Freedia, aka the Queen of New Orleans Bounce, which is a style of hip-hop known for its frenetic beats, twerking dance moves, and crowd-energizing call and response. She's the subject of a new reality show, *Big Freedia: Queen of Bounce* (which premiered October 2 on Fuse TV), which will document Freedia's artistic process, neighborhood roots, and journey to make it big. Not only will Moncada McElroy be featured on the show as Freedia's manager, but she's also the executive producer and the engine behind Freedia's expanding brand.

Geoffrey's Inner Circle is an apt location for the Bay Area native to think about her trajectory over the last twenty years. She used to work at the club as a cocktail waitress in the Nineties when her first daughter was still a young child. She said when she first got pregnant, at age eighteen, people pressured her to give her baby up for adoption. Instead, she decided to keep and raise the child with her boyfriend at the time. "The social workers came in and they're like 'You can't keep the baby, you're not prepared, you're too young!'" Moncada McElroy recalled. "I was like, 'I don't care, I'll find a way.'" Not that it was easy. Unable to afford a crib, she said she instead used the bottom drawer of a dresser, padded with blankets.

Still, Moncada McElroy had dreams of working in entertainment and for years she shuttled between New York and Oakland to pursue a career in acting and media. But she put her ambitions on hold again when she married the musician and music producer Thomas McElroy (who's most famous for co-producing the Oakland quartet En Vogue), had three children, and stayed home to raise them. After her kids were grown enough, she landed an unpaid internship at Michael Hoff Productions, a television production and programming company in Emeryville. She rose quickly through the company's ranks, and was soon producing documentaries and reality television shows like *Chain Gang Girls* and *Man vs. Fish*.

A few years later, around the time Moncada McElroy started feeling a bit weary of reality TV production, she read an article about Big Freedia and the exploding bounce scene in New Orleans. In 2010, bounce was still on the outskirts of mainstream hip-hop, but in Louisiana Big Freedia, the self-proclaimed Queen Diva, was killing it at nightclubs, one sexually charged and energetic set after another.

Moncada-McElroy believed strongly that behind Big Freedia's booty-popping art there was artistic depth to the artist (born Freddie Ross), who, despite his humble beginnings and sexual orientation, was taking over the New Orleans airwaves with hits like "Azz Everywhere." "[I was] just looking at a photo of him and thought this person looks hella interesting, and two weeks later I found myself in New Orleans with a camera." (Freedia identifies as male but uses the female pronoun for her stage persona.)

Believing that she had discovered the perfect charismatic character for video, Moncada-McElroy pitched a Big Freedia documentary to Hoff Productions. "They passed on it," she said. "They didn't get him." So she decided to produce the documentary through her own company, RMM Media.

"I just think that people, when they look at him they go for the obvious. He's gay, he's flamboyant, and you know it came off kind of cheeky and raunchy," Moncada McElroy said. "But I saw something in him that had more depth to it. He used to be fat, he's gay, post-hurricane Katrina, a black gay man, and you see the culmination of all that on stage, but you really don't understand what you're seeing. I just think people weren't asking the right questions. Like 'Where does this person really come from and this music?' 'What makes it so infectious?'"

Show Details
Big Freedia: Queen of Bounce premiered on October 2 on Fuse TV. Check local listings for details. Fuse.TV

Big Freedia said that he developed a close relationship with Moncada McElroy during their initial work on the documentary and so just six months into the project she started co-managing his act with promoter Melvin Foley. "We [Freedia and Foley] started to know her and trust her during filming," Freedia said. "I work hard, you know I'm always working, and Renee does too." Moncada McElroy also had the industry connections to help expand Big Freedia's bounce music beyond New Orleans' borders. Soon after the three formed their partnership, World of Wonder, an international entertainment and television production company, approached Freedia to do a reality TV show, and Moncada McElroy found herself executive producing the show and also appearing in it, something she was hesitant to do. "The challenge was being in front of the camera and being exposed, for both Freedia and for me," she said.

Despite her nervousness, Moncada McElroy felt the world would respond to Big Freedia, and so they signed on to make the show and take bounce worldwide. "Freedia is an artist," said Moncada McElroy. "I think he's not just an entertainer, and people may argue with that and say, 'He's not an artist,' but he is art. He's what you call performance art. That's what good art does — it changes people's minds about what they would normally think about something. People talk about him, they look at him and frown, but they just can't fucking turn away."

Moncada McElroy also hopes that her presence on the show as a successful African American woman will serve as a model for younger black women, especially in television, something that she feels is missing from the entertainment industry in general. "I really hate seeing black women fight on TV," she said. "It bothers me. And cuss and act ghetto and act stupid. I hate it! I have daughters, they have friends, I have people in my family that are females that look up to me. I'm gonna carry myself in a certain kind of way."

It appears that the Bay Area native's initial instincts about Big Freedia and bounce were correct. Bounce and twerking, the music's accompanying booty-popping dance, are having a moment, and surprisingly, it was a white, twenty-year-old former Disney star who introduced millions of Americans to it. Last month, Miley Cyrus caused a stir with an enthusiastic attempt at the booty-shaking dance on the MTV Video Music Awards stage. In the deluge of reactions that followed, some called her a slut and others dubbed her racist, but Big Freedia is supportive. "Miley opened another door for bounce music [by bringing it into the mainstream]," Freedia said, but added that, as an artist and New Orleans native who has produced bounce music and represented twerking culture for decades, it was frustrating to witness a pop star in one evening emerge as the "face" of twerking. "A lot of people [in New Orleans] were really upset," Freedia said.

Ultimately, however, Big Freedia and Moncada McElroy believe that bounce music and twerking are for people of all races, ages, genders, and sexual orientations. Recently they set out to prove just that by breaking the Guinness World Record for the largest number of people — 358 — twerking simultaneously. (The previous record was 250.)

For Moncada McElroy, the event also helped solidify Freedia's stature in twerking culture. "It was fun to see so many people come out, all ages, shapes and colors," she wrote in an email, "and the Guinness Book rep there just made it that much more official as to who really is at the forefront of this twerking phenomenon. Done deal." ■

feedback@EastBayExpress.com

EVENTS & ATTRACTIONS

Imaginary Movies will feature both real and imagined films. Tepper Ando

Imaginary Movies Come to Life

Rock Paper Scissors Collective and The New Parkway team up to screen movies imagined by artists

Murderous orphan letters plotting revenge on their new owners. Two rival canine gangs fighting over magic biscuits. A sci-fi baseball drama. These may sound like drug-induced hallucinations, but they're actually movie plots dreamed up by a group of artists for a new exhibit at Oakland-based art collective Rock Paper Scissors (2278 Telegraph Ave.).

The group exhibition, *Imaginary Movies*, features posters, trailers, and installations based on the imagined movies of the Oakland- and Los Angeles-based artists. Their creations include a movie set for a fake horror film, promotional posters for movies featuring members of a fictional celebrity family, and a screening of endless credits but no actual movie.

Oakland-based artist and animator Tepper Ando, who curated the exhibit, said he has always had a fascination with movies and includes movie tropes (such as montages) in the music videos and comics he creates. He began making his own movies in 2011 and started hosting small viewing parties with friends. In the summer of 2012, he and fellow filmmaker Matt Hewitt screened their films in a friend's backyard in Los Angeles. When more than eighty people turned out, Ando and Hewitt realized there was enough demand that they could be showing their work in an actual theater.

More recently, when Ando began thinking about his next art show, connecting movies to other art forms seemed like a natural choice. His goal was to encourage the audience members to believe in the possibility of executing their own creative ideas, even if they didn't have a lot of resources. "Making movies seems far-fetched, but I did this [exhibit] with almost no money," he said.

Ando also approached the program coordinator at The New Parkway Theater (474 24th St., Oakland) to see if the movie house — with which Ando said he has been obsessed since it opened — would collaborate with him. In conjunction with the gallery show, which opens on Friday and runs throughout October, a selection of trailers made by the artists, as well as short films by Ando and Hewitt, will screen at the theater on Saturday, October 5. Ando will be showing his animated short *Deadly Garden*, a comic thriller based on the life of Sacramento serial killer Dorothea Puente, at The New Parkway. Like many filmmakers, he dreams of eventually screening his work at prestigious film festivals such as South by Southwest and Sundance, but for now he's happy to play his film on a big screen instead of in a backyard.

Screening starts at 3 p.m. ($7) and will be followed by food, drinks, and music at the Rock Paper Scissors gallery, and performances by Postcentus, Barith, the Steganothings, and Excelsior Sessions at the Stork Club (2330 Telegraph Ave.) later that night. ImaginaryMovies.Eventbrite.com.

— *Zainab Mohammed*

ATTRACTIONS

Blood, Gore, and More Fire doctor Velva, performance artist Bloody Betty, spoken word artist [illegible], and circus artist Shannon Gaines are among the performers at [illegible] Brigade. [illegible] show Thu., Oct. 3, 8:30 p.m., $20. Oakland Metro Operahouse, 630 3rd St., Oakland, 510-763-1146, OaklandMetro.org.

[illegible] Urban Fear Factory hosts two haunted houses at Bayfair [illegible]. Only for those 13 years and older. Through Nov. 2, $20. Bayfair Center, 15555 E. 14th St., San Leandro, [illegible].

Friday Nights at OMCA Night market with live music and dance lessons. Fridays, 5-9 p.m., $7.50. Oakland Museum of California, 1000 Oak St., Oakland, 510-318-8400, MuseumCA.org.

Jack's [illegible] Show Fire-themed entertainment featuring Oakland's fire music and fire arts community including [illegible], fire hoopers, fire spinners, and fire jugglers. Wednesdays, 6:30-7:30 p.m. Continues through Oct. 23, free. Jack London Square, 98 Broadway, Oakland.

Jimmy & Rosalynn Carter Work Project Opening Ceremony launching the 30th annual Jimmy & Rosalynn Carter Work Project. Benefit for Habitat for Humanity East Bay/Silicon Valley with remarks by President and Mrs. Carter and MCs Renel Brooks-Moon and Mark Curry. Performances by En Vogue, Miko Marks, Tajai of the Hieroglyphics, and the teen Triangle Urban [illegible]. Sun., Oct. 6, 7:30 p.m. $35-$150. Paramount Theatre, 2025 Broadway, Oakland. ParamountTheatre.com.

The Mad Hatter's Ball A participatory evening of music, dance and silliness, celebrating the works of author Lewis Carroll, creator of Alice in Wonderland. Sat., Oct. 5, 7:30 p.m.-1 a.m. $15 in costume, $20 without costume. Oakland Metro Operahouse, 630 3rd St., Oakland, 510-763-1146, OaklandMetro.org.

[illegible] Festival A day of [illegible] demonstrations and consulting with the [illegible] experts [illegible] Services. Special guest [illegible] and [illegible] by Bay Area [illegible] Sugar Thompson and a tea presentation by students of the [illegible] Tea [illegible]. Sat., Oct. 5, 10 a.m.-4 p.m., $35. Richmond Art Center, 2540 Barrett Ave., Richmond, 510-620-6772, TheRichmondArtCenter.org.

FAIRS, FESTIVALS, & FIESTAS

27th Annual Emeryville Art Exhibition A juried show featuring works of [illegible] artists and craftspeople, both established and emerging, who live or work in Emeryville, including paintings, sculpture, photographs, ceramics, and textiles. Public reception on Fri., October 4 from 6-9 p.m. Oct. 4-27, free. Bay Street Mall, 5616 Bay St., Emeryville, [illegible], EmeryvilleArts.org.

77th Annual Bay Area Celebration Honoring the Abraham Lincoln Brigade. A commemorative celebration marking the 77th anniversary of the Spanish Civil War and remembering the heroism of the Veterans of the Abraham Lincoln Brigade. Recognizing [illegible], the largest [illegible] youth-led organization in the country. Sun., Oct. 6, 2-4 p.m. $14.50-$35.00. Freight & Salvage, 2020 Addison St., Berkeley, 510-548-1761, TheFreight.org.

Alameda Point Antiques Faire With more than 800 antique dealers. First Sunday of every month, 6 a.m.-3 p.m., free-$15. AlamedaPointAntiquesFaire.com. Alameda Point Antiques Faire, 2900 Navy Way, Alameda, 510-522-7500, AlamedaPointAntiquesFaire.com.

Bay Area Circus Arts Festival The eighth edition of the Bay Area gathering for jugglers, unicyclists, aerialists, object manipulators, circus clowns, and acrobats with demonstrations. Fri., Oct. 4, 5-10 p.m., Sat., Oct. 5, 6 a.m.-7:30 p.m., Sun., Oct. 6, 10 a.m.-3:30 p.m., free. Alameda High School Gym, 2200 Central Ave., Alameda, 510-337-7506.

Berkeley Indigenous Peoples Day [illegible] of Native American ancestors with [illegible] dancers, Native American foods, and arts and crafts. Sat., Oct. 5, 10 a.m.-

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PICKS

Oktoberfest and Oaktoberfest

Oktoberfest in Oakland may not last sixteen days or begin with a twelve-gun salute like it does in Munich, but that doesn't mean you can't get your fill of German food, music, dancing, and beer. The Dimond district's annual Oaktoberfest celebration (Fruitvale Ave. and MacArthur Blvd.) on Saturday will give revelers the opportunity to break out their lederhosen and dirndls, nosh on bratwurst and strudel, guzzle beer at the traditional Biergarten, and check out the German-style homebrew competition. Once you've gotten some liquid courage in you, bust out your best polka moves at any of the festival's three musical stages, which will showcase the traditional sounds of Munich, as well as local bands like Bacon and the Monsters. The party continues on Sunday with Oakland Nature Friends' (3115 Butters Dr., Oakland) Oktoberfest celebration, featuring new and old German music provided by the Bayrik Band. The Nature Friends Schuhplattler Dance Group will perform German and Austrian folk dances, and rumor has it the band may also play the "Chicken Dance," which would of course be wunderbar. — *Zaineb Mohammed*

Saturday, Oct. 5, 11 a.m.–6 p.m., $20 for a standard tasting, $50 for unlimited tastings. Oaktoberfest.org Sunday, Oct. 6, Noon, $10 for adults, free for kids under fourteen. RSVP required. NatureFriendsCorporation.com/oakland

Flount

Styles worn by Oakland denizens including hipster musicians and Rockridge moms receive a "photographic love letter" from art duo Femme Cartel in its latest show, *Flount*. The Oakland-based curators' exhibit at Classic Cars West (411 26th St.) features the work of ten photographers who have highlighted the unique styles of Oakland neighborhoods, capturing characters such as a mustachioed dude decked out in a white suit and orange bow tie at an A's game. A preview of the show will be held on Friday night, but the official opening party is on Saturday and will include sausages and beer from Commonwealth, a ping-pong table, a costume photo booth, and a fashion show by local designer GG Page. — *Zaineb Mohammed*

A portrait from Flount

Pico Gonzalez

Saturday, Oct. 5, Noon–7 p.m., free. FemmeCartel.com

8 p.m. Martin Luther King Jr. Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. $[illegible] (510) [illegible], [illegible]

Oakland Asian Community Safety & Awareness Fair [illegible] safety [illegible]. Explore a fire truck, [illegible] vehicle and [illegible] mobile [illegible]. Presented by the Oakland Asian Berkeley Committee on Crime, Oakland Asian Police Officers Association and Asian Youth Services [illegible]. Sat., Oct. 5, 10 a.m.-2 p.m. Lincoln Square Recreation Center, 250 10th St., Oakland.

Open [illegible] Oakland's craft beer [illegible] in the music. Sat., Oct. 5, 11 a.m.-6 p.m. free. [illegible] Fruitvale Ave. & MacArthur Blvd., Oakland.

Oktoberfest Celebration With German food, [illegible] music and dancing. The Bayrik Band will play many old and new German songs and Nature Friends Schuhplattler Dance Group will perform a sliding of [illegible] and [illegible] folk dances. Sun., Oct. 6, noon, $10 for adults, free for kids. Oakland Nature Friends Headquarters, 3115 Butters Dr., Oakland.

Pyramid Alehouse's Oktoberfest Celebration With live [illegible] music from the Alpiners USA, authentic German cuisine, and a [illegible] contest. Thu., Oct. 3, 5:30-11 p.m. Pyramid Alehouse, 901 Gilman St., Berkeley. 510-528-9880. PyramidBrew.com.

Rockridge Out and About Featuring gourmet food and [illegible] from local restaurants and food trucks, live music, [illegible], kids' activities, and a chef stage. Sun., Oct. 6, 12-6 p.m. College Ave. [illegible] Ave. and Broadway, Oakland.

HEALTH, WELLNESS, & SEXUALITY

Arm Balancing: Exploring Power and Grace on the Mat Workshop on arm balancing during yoga. Sat., Oct. 5, 2-4:30 p.m., $40, $35 for [illegible]. [illegible] Lake, 3019 Lakeshore Ave., Oakland. 510-[illegible]. NamasteOakland.com.

Fuckmore Fresh Fridays Art Mormon's monthly [illegible], hosted by Fuckmore[illegible]. First Friday of every month, 10 p.m., $10. The New Parkway Theater, 474 24th St., Oakland.

Happy Baby Infant Massage Learn massage techniques by using gentle touch that is loving and respectful to the baby. Sat., Oct. 5, 1:30-3:30 p.m. $40. [illegible]

[illegible] Berkeley, 2820 7th St., Berkeley.

Plant-Powered Health & Fitness Expo Workshops on how to train [illegible], get involved with [illegible], and more. A yoga class will be offered in the park by an instructor, along with [illegible] showcasing the latest fitness gear and local [illegible] offering a variety of healthy and organic foods. Sat., Oct. 5, 11 a.m.-5 p.m. $15 in advance, $20 at the door. [illegible] Garden, 300 Lakeside Dr., Oakland. [illegible]Garden.com.

KIDS

Take Exploration: Bat-tastic Learn all about bats. Make your own bat [illegible], use echolocation to find food, and wrap [illegible] up in your wings to roost. Tue., Oct. 8, 10 a.m., 12 & 3:30 p.m., $15 [illegible] child, $13 for each additional sibling. Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

Willard Family Game Night Family and favorite board game night including Candy Land, Monopoly, [illegible] and more. Light refreshments will be served. Fri., Oct. 4, 6-7:30 p.m., free. Willard Park, 2730 Hillegass Ave., Berkeley. 510-981-6700, [illegible].

PETS

Blessing of the Animals Ceremony A special ceremony to honor our animal companions and acknowledge the blessings they bring to our lives. Bring your pet(s) or a picture of your pet. Sun., Oct. 6, 2:45-5 p.m. [illegible] Community Church, 12540 Skyline Blvd., Oakland.

Lilo & Stitch Luau Adopt-A-Thon Cats, dogs, rabbits & puppies will be available for adoption, including dogs from Lilo & Stitch's home state of Hawaii. Sat., Oct. 5, 11 a.m.-3 p.m. East Bay SPCA Oakland Veterinary Clinic, 8323 Baldwin St., Oakland. 510-569-0702. EastBaySPCA.org.

SOCIAL EVENTS

11th Anniversary Party [illegible] Grand Garden A birthday party and membership drive featuring [illegible] wine tasting, performance by [illegible], and other surprises. Fri., Oct. 4, 6:30-8 p.m. Oakland [illegible] of California, 1000 Oak St., Oakland. 510-318-8400. MuseumCA.org.

Let's Talk About Space, Baby! Evening begins with a free [illegible] from the Cosmos [illegible] series, The Story of [illegible]. After the show, [illegible] join the discussion in the Saturday Night Space Talks, which discusses the inner workings of a [illegible] 747. Sat., Oct. 5, 6:30-9:30 p.m., $65 per couple. The [illegible] Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

Over the Hill A monthly BBQ with [illegible], fun, and [illegible]. First Sunday of every month, free. The Rock Steady, 5741 San Pablo Ave., Oakland. 888-477-0100. TheRockSteady.com.

Playland After Dark: Grown-up Game Night Play free pinball, arcade, [illegible] and [illegible] games. No kids or babies. Every Tuesday of every month, 6-10 p.m., free; Thursday of every month, 6-10 p.m., $10. Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito. Playland-Not-at-the-Beach.org.

SPORTS & OUTDOORS-PARTICIPATORY

Alameda Walks [illegible] over the bridge and along the north side of Bay Farm Island. Hosted by Live Walk Alameda. Sat., Oct. 5, 9:30 a.m., free. Aeolian Yacht Club, 980 Fernside Cir., Alameda. 510-523-7582. AeolianYC.com.

Backpacker Meet the Gear and Go Tour The tour presents an informative slide show, an interview with a magazine contributor and a highlight of local and REI. Each event will begin and end with an interactive "[illegible]" and will allow participants to get in touch, try on, and test out the latest equipment. Thu., Oct. 3, 7-8:30 p.m., free. REI Berkeley, 1338 San Pablo Ave., Berkeley. 510-527-4140. REI.com.

SPORTS-SPECTATOR

San Diego Chargers vs. Oakland Raiders The Raiders play the Chargers at the Coliseum. Sun., Oct. 6, 10 a.m. $36-$[illegible]. O.co Coliseum, 7000 Coliseum Way, Oakland. 510-569-2121. Coliseum.com ●

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

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First Friday

ART OPENINGS & EVENTS

See the Art Gallery listings in the *Express* for more information on East Bay art showings.

Spend an evening supporting local arts!

Some venues offering art openings and/or special events on First Friday, October 4th.

ALAMEDA

Frank Bette Center
1601 Paru St.

Redux Studio & Galleries
2315 Lincoln Ave

ALBANY

Gathering Tribes
1412 Solano Ave

BERKELEY

Berkeley Potters Guild
731 Jones St

Berkeley Screenprint Co.
1684 University Ave

Firehouse Gilman Art Gallery & Studios
1301 10th Street

Kala Gallery
2990 San Pablo Ave.

Urbanity
1867 Solano Ave.

OAKLAND

The 300 Jefferson Gallery
301 Jefferson Street

57th Street Gallery
5701 Telegraph Ave

Anne Edwards Gallery
237 East 14th St.

Actual Café
6334 San Pablo Ave.

As Is Exhibitions
4707 Telegraph

Awaken Café
1429 Broadway

Bellevue Club
525 Bellevue Ave.

Book Zoo
14 Glen Ave.

Café Van Kleef
1621 Telegraph Ave.

The Compound Gallery
1167 65th St.

Crown Nine Jewelers and Makers
461A 9th St.

Era Art Bar
19 Grand Ave.

Forthrite Gallery
5867 San Pablo Ave.

Gamma Space
6608 San Pablo Ave.

Hatch
492 23rd St.

J Posh Design Studio
3824 Telegraph Ave.

Johansson Projects
2300 Telegraph Ave.

The Layover
1517 Franklin St.

Lirette
3960 Piedmont Ave.

LoBot Gallery
1800 Campbell St.

MIX
2421 Telegraph Ave

Oaklandish
1444 Broadway

Paradise Lounge
2272 Telegraph Ave.

RAW Gallery
1951 Telegraph Ave.

Red Door Gallery
416 26th St.

Rock Paper Scissors Collective
2278 Telegraph Ave.

Royal Nonesuch Gallery
4231 Telegraph

Singlewide Gallery
411 26th Street Oakland

Somar Bar and Lounge
1727 Telegraph Ave.

Spice Monkey Café and Restaurant
1628 Webster St.

Studio One Art Center
365 45th St.

Tech Liminal
268 14th St.

Telegraph
2318 Telegraph Ave.

Temescal Art Center
511 48th St.

Thelma Harris Art Gallery
5940 College Ave

Uptown Art Park
Telegraph Ave. and 19th St.

The W.E.B Womens Art & Dance Studio
5940 College Ave

White Box Gallery at Oakland School of the Arts
355 19th Street

OAKLAND ART MURMUR

Betti Ono Gallery & Shop
1427 Broadway

Chandra Cerrito Gallery
480 23rd St.

Classic Cars West
411 26th St.

Creative Growth
355 24th St.

Farley's East
33 Grand Avenue

FM Gallery
483 25th St.

Great Wall of Oakland
Back wall on Grand Ave between Broadway and Valley

The Hive
301 Jefferson St.

Interface Gallery
486 49th St.

Krowswork Gallery
480 23rd St.

!OAKal Gallery
560 2nd St. @ Clay

Joyce Gordon Gallery
406 14th St.

Manna Gallery
473 25th Street

Marion & Rose's Workshop
461 9th St.

Mercury 20
475 25th St

The Moon
447 25th St

Oakopolis
447 25th St.

Photo
473 25th St.

ProArts
150 Frank H. Ogawa Plaza

Roscoe Ceramic Gallery
473 25th Street

Shadravan's Art Gallery
2435 Telegraph Ave.

SLATE Contemporary
473 25th St.

Studio Quercus
385 26th St.

Studios 11
560 2nd St.

Urban Legend Cellars
621 4th St.

Vessel Gallery
471 25th St.

The Wall Gallery
473 25th St.

Warehouse 416
416 26th St

If you are an East Bay venue offering a First Friday evening art event, please email your information to Promotions@EastBayExpress.com to be included in the October directory

EAST BAY EXPRESS

TRUMER PILS

MUSEUMS & GALLERIES

The Chemical Corridor

In *Petrochemical America: Project Room*, photographer Richard Misrach and collaborator Kate Orff dive into the toxic swamplands of Louisiana's "Cancer Alley."

Merging art and activism can be a tricky thing. Many artists waver in their negotiation of aesthetics and argument, and end up falling on one side or the other. In the exhibit *Petrochemical America: Project Room*, internationally acclaimed photographer Richard Misrach manages to walk that tightrope with expert equilibrium.

In 1998, Misrach took his camera to "Cancer Alley," an area along the Mississippi River that is home to a cluster of industrial chemical producers, a community with high rates of cancer and a damaged ecosystem. In 2010, the original commissioners of the project, Atlanta's High Museum of Art, asked him to go back and expand on the series. The second time around, he teamed up with landscape architect Kate Orff to help inform his photographic endeavor with research knowledge. Together they produced *Petrochemical America*, an exhibition and book that traces, using photos and text, the complex economic and ecological dynamics that created "Cancer Alley."

Richard Misrach's "Nimbo Cumulus Cloud, Shell Oil Refinery, Norco, Louisiana, 1998."

Now, David Brower Center (2150 Allston Way, Berkeley) is hosting the show's "project room," a version of the exhibit that invites viewers into the artists' process through a studio-like installation and display of correspondences between Misrach and Orff. It includes a collection of massive Misrach prints and a number of artistic infographics by Orff that help flesh out the exhibition of Cancer Alley's social and environmental landscapes.

While Orff's diagrams are in-depth, Misrach's photographs are memorably striking. Their unvarnished depictions of bleak, industrial swamplands and smog burn into the viewer's psyche. One photo features a chain-linked fence, adorned with subtle "No Trespassing" signs, rising out of an eerie swamp. The whole scene is enveloped in ominous fog, evoking a post-apocalyptic ruin. The image's caption establishes the place as a hazardous waste containment site in which Dow Chemical buried 46,000 tons of toxins in unlined pits that likely leak into the drinking water.

The scale of Misrach's photos engulfs the viewer, cornering him into a confrontation of the fossil-fueled crisis in which America is submerged. While viewers often approach art with a critic's sense of authority, Misrach hopes to subjugate them with size. As he put it at the show's reception, the viewer should be "contained by the image" to more realistically mimic the dynamic between individuals and their environment.

It's a dynamic that Misrach acknowledges his own role in as well. "Realistically [the project] is not going to change Dow Chemical or Exxon ... but it will, I think, record this moment in American history and what's going on with this whole industry and the landscape, which is a very pivotal one," he said. His ultimate goal is to produce images whose beauty and content make them unable to be ignored. *Petrochemical America* achieves that stunningly.

Through January 29 at David Brower Center (2150 Allston Way, Berkeley). 510-809-0900 or BrowerCenter.org.

— Sarah Burke

PICKS

Remember the Future

Crystal Morey said she feels intense empathy for animals — a sentiment that comes through in her solo show *Remember the Future*, now on view at the Compound Gallery (1167 65th St., Oakland). Aiming to highlight how humans destroy animal habitats, Morey's sculptures merge human and animal forms, materializing our inter-species codependence. Pensive clay figures cloaked in the coats of extinct and endangered animals make up the majority of her works. They sit, helplessly and solemnly, signifying a duality that seems doomed. But indications of a lingering faith permeate the works. In the show's central piece, a woman sits atop a blackbuck with her hands in prayer position; rows of animal-hooded human heads hang on a nearby wall in an allusion to an altar of saints that Morey saw in Venice. She merges these notions of worship with inspiration drawn from Egyptian sarcophagi and the totem poles of indigenous peoples of the Pacific Northwest. In doing so, Morey addresses the evolution of a volatile relationship in which animals have fallen from divine to endangered. *— Sarah Burke*

Through November 3. 510-601-1700 or TheCompoundGallery.com.

ART GALLERIES

ACCI Gallery. *Earth and Moons:* Group exhibition featuring the works of [illegible]. Through Oct. 6. Free. 1652 Shattuck Ave., Berkeley. 510-843-2527. ACCIGallery.com.

Alameda Point Studios. *Open Doors at Alameda Point Studios:* [illegible]. Sat., Oct. 5, 11 a.m.-5 p.m.; Sun., Oct. 6, 11 a.m.-5 p.m. Free. 1800 Ferry Point, Alameda. 510-337-1700. AlamedaPointStudios.com.

Autobody Fine Art. *Sugar:* Group Exhibition featuring various [illegible]. Through Oct. 13. Free. 1517 Park St., Alameda. 510-865-2608. AutobodyFineArt.com.

Berkeley Art Center. *New Media Corridor: Semi-Traditional—Digital:* [illegible]. Through Nov. 17. Free. 1275 Walnut St. (in Live Oak Park), Berkeley. 510-644-6893. BerkeleyArtCenter.org.

BAM/PFA. *Gazing Into Nature: Early Chinese Painting & Landscape:* [illegible]. Through Oct. 20. *Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting:* An exhibition of *meiren* (beautiful women) paintings from the 17th to 19th centuries in China. Exhibition through Dec. 22. *Entangled Paradise:* [illegible] 1985–2013: An exhibition [illegible]. Through Dec. 8. $7-$10. 2626 Bancroft Way, Berkeley. 510-642-0808. BAMPFA.Berkeley.edu.

Chandra Cerrito Contemporary. *Afterward: Post Medieval Abstraction:* Group Exhibition featuring the works of [illegible]. Oct. 4-Nov. 22. Free. [illegible] 480 23rd St., Oakland. 510-260-7494. ChandraCerrito.com.

Classic Cars West. *End of Time, Where We Begin:* A group show [illegible]. 411 26th St., Oakland. 510-839-1535. ClassicCarsWest.com.

The Compound Gallery & Studios. *Remember the Future:* Solo show of Oakland artist Crystal Morey. Through Nov. 3. 1167 65th St., Oakland. 510-601-1700. TheCompoundGallery.com.

[illegible]

Highlighting artist [illegible] new works from their recent materials. Through Nov. 2. Free. 385 24th St., Oakland. [illegible]

Firehouse North. *Berkeley Siren:* Paintings of Berkeley by the East Bay Landscape Painters, curated by Sue Steel of Mythos Gallery. Through Oct. 5. Free. 1790 Shattuck Ave., Berkeley. FirehouseArtCollective.blogspot.com.

Gary Francis Fine Art Gallery. *Transported:* Exhibition celebrating our love of cars, trains, motorcycles, bikes, and other vehicles that transport us physically and figuratively. The gallery will hold its grand opening from 6 to 9 p.m. on Friday, Oct. 11. Through Nov. 2. 2415 Park St., Alameda. 510-838-1275. GaryFrancisFineArt.com.

Gray Loft Gallery. *Short Stories:* [illegible] featuring the visual poetry of seven Bay Area artists, including [illegible]. Through Oct. 26. 2889 Ford St., Oakland. [illegible] GrayLoftGallery.blogspot.com.

Johansson Projects. *Formalities:* Two-person exhibition [illegible]. Artists' reception on Friday, Oct. 11 from 7-9 p.m. Through Nov. 14. 2300 Telegraph Ave., Oakland. 510-444-9140. JohanssonProjects.com.

Joyce Gordon Gallery. [illegible] Through Oct. 26. Free. 406 14th St., Oakland. 510-465-8928. JoyceGordonGallery.com.

Julia's Tea Garden. [illegible] exhibition featuring the paintings of [illegible]. Through Nov. 8. Free. 1233 Park St., Alameda. 510-865-2386. JuliasTea.com.

K Gallery. [illegible] Through Oct. 4. [illegible] Alameda. [illegible]

Krowswork. [illegible] Through Oct. 13. Free. 480 23rd St., Oakland. [illegible] Krowswork.com.

La Peña Cultural Center. [illegible] Sat., Oct. 5, 3-6:30 p.m. 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

[illegible] Oct. 5-Nov. 2. Free. [illegible] Webster St., Oakland. [illegible]

[illegible]

Marion [illegible] Through Nov. 2. Free. 1231 Sixth St., Berkeley. [illegible]

Mercury 20 Gallery. [illegible] Through Nov. 2. 475 25th St., Oakland. 510-459-7785. MercuryTwenty.com.

Mills College Art Museum. *Experiments in the Fourth Dimension:* [illegible] Through Dec. 8. Free. 5000 MacArthur Blvd., Oakland. 510-430-2164. MCAM.Mills.edu.

NIAD Art Center. *Check Your Head: Some Figurative Works:* Group show featuring paintings and works on paper by [illegible]. Through Oct. 25. *Street View:* An Exhibition of recent sculptures from East Bay artist [illegible]. Through Oct. 25. 551 23rd St., Richmond. 510-620-0290. NIADart.org.

Oak Common. [illegible] Through Oct. 6. Free. 3231 Grand Ave., Oakland. [illegible] OakCommon.com.

Panorama Framing. [illegible] Exhibition featuring original paintings by Piedmont artist [illegible]. Opening reception on Thursday, Oct. 3 from 6 to 9 p.m. Through Oct. 27. 3300 Grand Ave., Oakland. [illegible] PanoramaFraming.com.

PHOTO. [illegible] *The White Mountains:* Group Exhibition featuring paintings of the White Mountains of California. Through Oct. 12. Free. 473 25th St., Oakland. [illegible] PHOTOGalleryOakland.com.

Pro Arts Gallery. *Oakland Art Night:* Pro Arts extends its gallery hours in conjunction with Oakland's Art Night, First Friday of every month. 6-9 p.m. ProArtsGallery.org/firstfridays. *2 x 2 Solos:* [illegible]. Oct. 4-Nov. 15. Free. *2 x 2 Solos:* [illegible]. Free. 150 Frank H. Ogawa Plaza, Oakland. 510-763-4361. ProArtsGallery.org.

[illegible] Through Nov. 15. Free. *Formed and Fired:* [illegible] Through Nov. 15. Free. [illegible] Richmond. 510-620-6772. TheRichmondArtCenter.org.

[illegible] **Print Shop + Gallery.** [illegible] Through Nov. 30. 4771 Telegraph Ave., Oakland. [illegible]

Rock Paper Scissors Collective. [illegible] Oct. 4-31. Free. 2278 Telegraph Ave., Oakland. 510-238-9171. RPSCollective.com.

[illegible] **Gallery.** [illegible] Oakland. [illegible]

[illegible] Oct. 4-Nov. 30. Free. [illegible] Telegraph Ave., Oakland. [illegible]

San Pablo Art Gallery. [illegible] Oct. 6-Nov. 30. [illegible] San Pablo Ave., San Pablo. [illegible]

SLATE contemporary. [illegible] Through Oct. 5. [illegible] 25th St., Oakland. [illegible]

Studio Quercus. [illegible] Through Oct. 12. [illegible] 25th St., Oakland. [illegible] StudioQuercus.com.

[illegible]

[illegible]

[illegible] Oct. 4-Nov. 16. [illegible] West Grand Ave., Oakland. [illegible]

[illegible] Through Nov. 2. Free. [illegible] Berkeley. [illegible]

Vessel Gallery. [illegible] Through Oct. 26. 471 25th St., Oakland.

Worth Ryder Gallery. [illegible] Through Oct. 19. [illegible] Through Oct. 19. Free. [illegible] Berkeley. [illegible] ■

Sunday Streets Berkeley
October 13th 2013
SHATTUCK AVENUE
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Rose St. to Haste St.

For a map of activites visit:
sundaystreetsberkeley.com

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THEATER & DANCE

Randee Paufve's solo show is inspired by our relationship to dirt. Falk Hen

Dust to Dust

Choreographer Randee Paufve digs deep in *Soil*, her first solo show

"I was thinking about the body, and where we come from, where we go back to," said Oakland contemporary choreographer Randee Paufve, describing the genesis of her upcoming show *Soil*. She had been pondering birth, death, and transition. "I just kept coming back to earth and ideas about dirt and soil. We all grow out of soil, we go back to the soil, we are made of soil."

Her themes are weighty as stone, familiar as dirt. But familiarity breeds discontent in Paufve, and through dance she digs more deeply into the inscrutable facts of life. Cocooned in her studio, she channels her perplexities into movement, crafts a more soulful connection to the world, and eventually reemerges ready to reveal a new phase of her creative life.

Paufve usually makes ensemble dances, like last year's highly acclaimed *So I Married Abraham Lincoln*. Given her current mindset, though, it's fitting that *Soil* is a solo show; it also happens to be the first in her 25-year career. Paufve choreographed two of the dances herself, deriving lush, sweeping movement from contemplation of sin and death, passion and light. She'll also perform two that were created for her: Kate Weare's rigorous, rhythmic, and technical *Eros Lachrymosa*, and Gregg Bielemeier's archly comedic *...it's kind of a secret but she laughs like a girl...*, complete with beach balls and a flouncy dress by costumer Keriann Egeland.

But the piece that gets closest to the quick is *Flying Over Emptiness*. Created by the late Della Davidson for Berkeley dance legend Frank Shawl, it was inspired by Ted Hughes' poetry collection *Crow*. "It's not about a man or a woman," said Shawl. "It's about a person struggling with their darkest side, being out of control and trying to pull themselves into control." Paufve admitted that it's also one of the most difficult dances she has done. "It's really an embrace of mortality," she said. "It's about stillness. It's almost *butoh*-esque."

Such a personal performance is a tender thing, and it needs an intimate venue. Paufve found that in the Hillside Swedenborgian Community Church (1422 Navellier St., El Cerrito). "As soon as I walked in, I felt that these dances belonged there," she said. The wooden walls grew up from soil and will one day decay back into the earth. High windows let in the sunset that signals the start of each show, then fade into Jack Carpenter's atmospheric lighting.

Ultimately, like all seekers, Paufve is searching alone, keenly aware of her vulnerability in asking questions that may be unanswerable. It's simply a dirty, messy business, this muckraking of the soul and making of art. But as Shawl said of her: "She's a brave one."

Friday through Sunday, October 4-6, and Friday and Saturday, October 11-12. Seating is limited, and advance tickets are strongly recommended. Doors open at 5:45 p.m., shows begin at 6:15 p.m. $15-$20. 510-654-5921 or PaufveDance.org

— *Claudia Bauer*

COMEDY

Berkeley Casual Comedy Featuring up-and-coming comedians from around the Bay and beyond. Thursdays, 7-8:30 p.m., $5. The Legionnaire Saloon, 2272 Telegraph Ave., Oakland. LegionnaireSaloon.com.

[illegible] Comedy Night A weekly comedy show hosted by Simon and Marc. Fridays, 9 p.m., free. MLK Cafe, 3800 Martin Luther King Jr. Way, Oakland, 510-985-0900.

Comedy Albany Showcase Featuring the up-and-coming Bay Area stand-up comedians. First and third Sunday of every month, 8:30 p.m., free. Ivy Room, 860 San Pablo Ave., Albany. 510-526-5888, IvyRoom.com.

Kevin Deland's Comedy Circus Clown Romance, juggling, magic, stunts, audience participation, and family-friendly comedy. Sat., Oct. 5, 10:30-11:30 a.m. Berkeley Public Library Tarea Branch, 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

The Last Laugh With Sammy Valdez and various comics. Fridays, Saturdays, 10:30 p.m., $8-$10. TheLastLaugh.com. Pan Theater, 2135 Broadway, Oakland, 415-261-1841, PanTheater.com.

Layover Comedy Mike Spiegelman hosts Bay Area comedians. Tuesdays, 8:30-10 p.m., free. The Layover, 1517 Franklin St., Oakland, 510-834-1517. OaklandLayover.com.

[illegible] Show Oakland the Bay Area's top comedians, improv talent, and musicians for an evening of satire, stand-up, improvisation, and music. Fridays. Continues through Oct. 25. $15. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291, TheMarsh.org.

Open Mic Comedy A weekly open mic for both veteran and up-and-coming comedians. Sundays, 8 p.m., one-drink minimum. Continental Club, 1658 12th St., Oakland. 510-873-8903. Facebook.com/ContinentalComedy.

Stone Soup Improv Stone Soup brings "over 50 years (collectively)" of improv experience to the stage. First Saturday of every month, 8:10 p.m., $10. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley. 510-841-4824, BFUU.org.

Stork Club Comedy Open-mic comedy night hosted by Eli Fehrman. Sign-ups at 8. Thursdays, 8:30-9 p.m., free. Stork Club, 2330 Telegraph Ave., Oakland. 510-444-6174, StorkClubOakland.com.

Sunday Night Comedy with Punky Moore by Lonny Tonfield Jr. Sundays, 8 p.m., GalleryProductions.com. Island Paradise Club, 1406 Webster St., Alameda. 510-865-3220. IslandParadiseClub.com.

The Untold Story Weekly improv comedy. Additional show starting at 8 p.m. Saturdays, 8 p.m., $10-$12. Pan Theater, 2135 Broadway, Oakland, 415-261-1841, PanTheater.com.

DANCE-PERFORMANCE

Beyond This Moment Tane Lawton will present her evening-length piece, exploring the idea of normalcy, both illness and [illegible]. Thu., Oct. 3, 8 p.m.; Fri., Oct. 4, 8 p.m.; Sat., Oct. 5, 3 & 8 p.m. $25. Ashby Stage, 1901 Ashby Ave., Berkeley. 510-841-6500, ShotgunPlayers.org.

[illegible] A monthly showcase featuring a rotating cast of aerialists, showcase performers and special guest. First Sunday of every month, 7 p.m., $17 in advance, $20 at the door, $10 for kids 12 and under. Rhythmix Cultural Works, 2513 Blanding Ave., Alameda. 510-865-5060, Rhythmix.org.

[illegible] The Bay Area flamenco dancer will be joined on stage with a group of Andalusian artists and flamenco from Jerez de la Frontera, Spain including singer Juanele Maria Parra "El Quini" and guitarist Juan Cabral "El Bandido." Sat., Oct. 5, 8 p.m. $30-$75. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949, berkeleyrep.org.

Soil A solo dance concert performed by dancer and choreographer Randee Paufve, including works by Della Davidson, Kate Weare, Gregg Bielemeier and Randee Paufve with music composed and performed live by Chris Evans and Hijiki Wallace. Fri., Oct. 4, 6 p.m.; Sat., Oct. 5, 6 p.m.; Sun., Oct. 6, 6 p.m.; Fri., Oct. 11, 6 p.m.; Sat., Oct. 12, 6 p.m. $15 for students, $20 general admission. Hillside Swedenborgian Church, 1422 Navellier St., El Cerrito.

PICKS

After the Revolution

David Allen

Beyond This Moment

Oakland choreographer Dana Lawton has always created rich, complex, thoughtfully crafted dance. But dynamic artists are always looking for new frontiers to conquer, so this weekend she is breaking new ground by premiering her first evening-length work, *Beyond This Moment*, at The Ashby Stage (1901 Ashby Ave., Berkeley). Created in collaboration with her eight-dancer company Dana Lawton Dances, the performance takes shape in thirteen sections that range from lively jigs to delicate gestures, somber moods to high-octane movement. They're inspired by a panoply of human experiences, but it's a sure bet that Lawton has found the current of emotion that runs through them all. The ensemble also includes set designer Regina Lopez, who has a gift for creating enveloping scenarios with a few deftly chosen props, plus musicians Bill Flores, John Lawton, Sean McCue, and Michelle Bauchsome. Lawton's last home season was three years ago in San Francisco, so catch this *Moment* while you can. — Claudia Bauer

Thursday through Saturday, Oct. 3-5, 8 p.m., $25. Advance tickets are strongly recommended. DanaLawtonDances.org

After the Revolution

The revolution may not be televised, but it has definitely been staged. This particular revolution involves the Joseph family, and its protagonist is Emma (Jessica Bates), a law school graduate who runs a fund named after her famously blacklisted grandfather Joe. Emma learns that Joe was working as a spy for the Soviet Union during World War II, and that her family has lied to her about it for many years. The revelation of Joe's not-so-squeaky past starts a revolution in her life. Skillfully managed by director Joy Carlin (*Body Awareness*, *Jack Goes Boating*), *After the Revolution*, now playing at Aurora Theatre Company (2081 Addison St., Berkeley), confronts the pitfalls of liberal idealism and reveals how the old cliché is still true. The political is indeed deeply personal. The somewhat redundant rehashing of the past notwithstanding, the play's intelligence and wit are plentiful and more than enough to float us past the moments of superfluity. As in politics, there are no easy answers to the Josephs' family qualms but writer Amy Herzog instead revels in the contradictions and tiffs that bubble up once in well-intentioned lefty families. — Anne Pulley

Through October 6. $32-$50. 510-843-4822 or AuroraTheatre.org

LIVE VARIETY

Beginning Wonder Magic: show put on by Dennis Hyldahl. First Thursday of every month, 6:30-8:30 p.m., $10. Temescal Art Center, 511 48th St., Oakland, 510-923-1074, TemescalArtCenter.org.

First Friday Fables: With published and [illegible] hosted by MC Juicy B. Light. First Friday of every month, 9 p.m., free. Stork Club, 2330 Telegraph Ave., Oakland, 510-444-6174, StorkClubOakland.com.

Open Mic Variety Show: Open mic for all-stars, comedians, performance artists, and one of all kinds. First Saturday of every month, noon, [illegible] or $5 donation. [illegible] Laundry & Clothing Village, 3008 Grand Ave., Oakland, 510-663-3435.

THEATER & PERFORMING ARTS

2nd Annual Jewish Kick-Off BBQ and Sing-Along: Featuring songs from the theater's new season as well as favorite songs from past and additional performances, balloon artists, arts and crafts and raffle prizes. Sat., Oct. 5, 5-7 p.m., $5 for subscribers, $15 for non-subscribers. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley, 510-845-8542, JuliaMorgan.org.

After the Revolution: Amy Herzog's play follows a young law school graduate who proudly carries on her family's radical tradition by running a nonprofit organization dedicated to the memory of her blacklisted grandfather, until a newly published book forces her and her family to confront questions of honesty and allegiance. Through Oct. 6, $32-$50. Aurora Theatre, 2081 Addison St., Berkeley, 510-843-4822, AuroraTheatre.org.

Dot: A Life in Five Acts: staged reading by Peter [illegible] of the comedy about one man's lifelong [illegible] to become a Grand Master. The fourth [illegible] series in the 2013-2014 season. Tue., Oct. 8, 8 p.m., $10. Douglas Morrisson Theatre, 22311 N. Third St., Hayward, 510-881-6777, DMTonline.org.

Grand and Gruesome: New short plays by [illegible] playwrights. Directed by [illegible]. Sundays, 7 p.m., Thursdays-Saturdays, 8 p.m. Continues through Apr. [illegible] Subterranean Theatre, 1834 Euclid Ave., Berkeley, 510-444-4498.

[illegible]: [illegible] show with the Band. Through Oct. 19. $25-$55. The [illegible] Arts Center, 2120 Allston Way, Berkeley, 510-704-8091, TheMarsh.org.

Captain Amazing and Out Experience at Camp [illegible]: The popular traditional staff show for the recently destroyed Berkeley Tuolumne Family Camp. The play is a musical comedy written and directed by Scott Oakland and Steve [illegible]. Sun., Oct. 6, 4:30 p.m. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, BerkeleyRep.org.

[illegible] for Every I am: Frank [illegible] [illegible] sounds? [illegible] positions of musicians, artists, [illegible] and audience members in a laboratory setting to [illegible] altered realities of [illegible] beyond [illegible]. Sat., Oct. 5, 8-11 p.m., free. Temescal Art Center, 511 48th St., Oakland, 510-923-1074, TemescalArtCenter.org.

The King of Hearts Is Off Again: [illegible] the true story of the life of [illegible], a young Jewish woman trapped in the [illegible] ghetto with her husband and their [illegible] during WWII. Sat., Oct. 5, [illegible]. Cal State East Bay University Theatre, 25800 Carlos Bee Blvd., Hayward, 510-885-3118, CSUEastBay.edu/Theatre.

[illegible]: a [illegible] Solo comedy [illegible] and performed by [illegible]. Through Feb. 2, 2014, $15-$40. The Marsh Arts Center, 2120 Allston Way, Berkeley, [illegible], TheMarsh.org.

[illegible]: A [illegible] comedy written in 1592 by the English playwright [illegible]. Fridays, Saturdays, Sundays, 2 p.m., Thursdays-Saturdays, 8 p.m. Continues through Oct. 20. $25 for adults, $20 for seniors and students. California Conservatory Theatre, 999 E. 14th St., San Leandro, 510-632-8850, CCT-SL.org.

Picasso at the Lapin Agile: The Actors Ensemble of Berkeley puts on this play about [illegible] by Steve Martin and directed by [illegible] Anderson. Starting Oct. 4, Fridays, Saturdays, 8 p.m. Continues through Oct. 26. $12 students/seniors, $15 general. Live Oak Theatre, 1301 Shattuck Ave., Berkeley.

[illegible]: [illegible] will feature "improvised [illegible]" of musicians, actors, [illegible] and audience members in a laboratory setting to [illegible]. First Saturday of every month, 8-11 p.m., donations through Oct. 2, donations encouraged. Temescal Art Center, 511 48th St., Oakland, 510-923-1074, TemescalArtCenter.org.

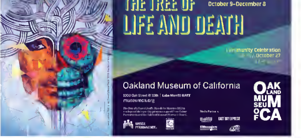
Vanya and Sonia and Masha and Spike: In Bucks County, PA, Vanya and Sonia have [illegible] their lives away in their family's farmhouse. [illegible] self-absorbed [illegible] with her [illegible] boy toy Spike, and the stage is set for an absurd weekend of [illegible] family and global [illegible]. Written by Christopher Durang, directed by [illegible] E.T. White. Through Oct. 20. [illegible] Theatre, 2015 [illegible] St., Berkeley, 510-548-1761, [illegible].

What Every Girl Should Know: A play about four teenage girls being thrown together in a New York reformatory in 1914. Written by Monica Byrne, directed by Tracy Ward, and choreographed by [illegible]. Sundays, 7 p.m., Thursdays-Saturdays, 8 p.m. Continues through Oct. 13. $10-$35. [illegible] Subterranean Theatre, 1834 Euclid Ave., Berkeley, 510-444-4460.

A Winter's Tale: Cal Shakespeare's [illegible] of the play. Directed by Patricia McGregor. Through Oct. 20, $35-$48. Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda.

More Listings Online

Get info about dozens more theatrical events at EastBayExpress.com or m.EastBayExpress.com


THE TREE OF LIFE AND DEATH
Días de los Muertos 2013
October 9–December 8

Community Celebration
[illegible] October 27
[illegible]

Oakland Museum of California
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museumca.org

The Tree of Life and Death, Días de los Muertos 2013 is made possible in part by generous support from Kaiser Permanente and the Oakland Museum Women's Board.

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Mental Health Services Directory

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Jennifer Lilly

License Type: Licensed Marriage and Family Therapist (MFC #52545)
Location: 1947 Divisadero St., SF & 3179 College Ave, Berkeley
Phone: (415) 255 2546
Email: JenniferLillyTherapy@gmail.com
Website: JenniferLillyTherapy.com

I'm committed to assisting you in finding your unique path to a more actualized life. Whether you are looking to understand and heal your relationship or yourself, therapy can be a powerful means to support your growth. Obstacles to feeling empowered, connected and joyful are an inherent part of the human experience. Disharmony in relationships can be a sign that our usual coping skills are no longer serving us. We need relationships to grow and thrive, yet negotiating needs and feeling fulfilled can be quite difficult. I invite you to contact me to discuss how I can best support you.

Specializations: Relationship Issues, Couples Therapy, Anxiety, Trauma, Sexuality
Orientations: Relational Psychodynamic, Compassion Focused Therapy
Modality: Individuals, Couples
Years Experience: 7

Dorota Orechwa

License Type: Licensed Marriage and Family Therapist (MFC #51675)
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Phone: (510) 982-1857
Email: CoreTherapy@hushmail.com
Website: CoreTherapy.org

I work with individuals, couples, teens and their parents and have developed a specialty in gender issues. I am sensitive to the complexity of gender and the specific needs of the LGBTQ community and their loved ones. I am passionate about assisting you in understanding your underlying hopes and fears, which often lead to a more satisfying life. Collaboratively, we will explore the areas where you are struggling and work toward alleviating the distress you are experiencing. I believe in time, a supportive therapeutic relationship can be transformative, leading to higher self-esteem and meaningful change.

Specialties: Transgender, Anxiety, Twins/Siblings, Body-esteem, Depression
Orientations: Relational Psychodynamic, Mindfulness, CBT, EMDR
Modality: Individuals, Couples, Teens (and their parents)
Years Experience: 11

Music Connects with Juliane Kowski

License Type: Licensed Creative Arts Therapist, NY, Board Certified Music Therapist, Certified Analytical Music Therapist (#000231 NY)
Location: 1415 Martin Luther King Jr. Way, Berkeley
Phone: (510) 225-5207
Email: Juliane.Kowski@gmail.com
Website: MusicConnects.net

I use music as a therapeutic medium with children, adolescents, families and adults suffering from trauma, grief and loss addressing depression, anxiety, social impairments, attention deficits, impulse control and self-esteem issues. It is an especially nonthreatening, age appropriate and enjoyable way to engage children/adolescents who might be resistant to conventional forms of therapy. Instruments are used to express in sound what might be hard to say with words. No prior musical skills are necessary.

Specialties: Trauma, Grief and Loss, Social/Emotional/Behavioral challenges arising from LD's, Asperger Syndrome, ADHD
Orientations: Analytical Music Therapy, Relational Psychodynamic, Improvisational Oriented Music Therapy
Modality: Individuals, Families, Groups
Years Experience: 15

Spotlight on Mental Health

New Approach to Couple's Therapy

By Jaime Nisenbaum, Ph.D.

When Laura and Tim came to my office for their first session of couple's therapy two years ago, Tim had taken a significant cut in his salary at a local solar energy company in order to keep his job. Finances were tight and were the subject of ferocious and nasty fights that were threatening to end their 10-year marriage.

In just a few minutes after the start of the session, the tension in the room was rising rapidly as the couple took turns to explain the reasons they decided to come to therapy. Growing more and more agitated with the conversation, Tim, in an exasperated and angry tone, turned to Laura and said, "You just buy whatever you want and never look at the price of anything. You are a reckless spending machine and you are ruining us financially!" Interrupting Tim before he finished his sentence, Laura swung back at him in an equally infuriated voice: "The only thing you care about in your whole life is your bank account. That's it, nothing else!"

When a couple is tackling difficult topics such as finances, sex, or raising children, or even more mundane issues such as taking care of the dishes or the garbage, conversations can very quickly escalate into a negative cycle. Once the conversation escalates to that point, it is very unlikely that the couple will be able to have a productive dialogue about anything in that moment. With the seemingly endless repetition of the same pattern of interactions over and over again, both partners become increasingly at odds and estranged from each other. Each fight just confirms, one more time, how "impossible" it is to resolve any problems in the marriage, which leaves both partners feeling more alone and hopeless about their relationship.

Emotionally Focused Therapy (or EFT) is a therapeutic approach that provides both a powerful framework and innovative tools to understand and change negative patterns of interaction in couples. Based on extensive research on adult attachment, one of the main premises of EFT is that we all (men and women) want and need to feel emotionally safe, secure, and connected in our primary relationships. Our wellbeing depends on us feeling seen and heard by those we love and we need to know that we matter to them. When we don't feel that our partners have our backs, when we feel that our needs are dismissed or not heard, strong and sometimes overwhelming feelings are triggered in us which end up fueling the destructive interactions that so commonly occur.

After a fight with a loved one, most of us can usually recognize that we didn't want to have the fight in the first place, let alone hurt our partner. We are all humbled by the fact that sometimes we can do little to stop the hurtful words and/or actions that we commit against our partners.

From the EFT perspective, it is the destructive patterns of interaction and the ensuing breakdown in the emotional safety of the relationship that is the real problem that couples face, not each other. In other words, the problem is not the fact that partners may disagree about how to deal with a specific issue, but the process by which they communicate about this issue. The EFT therapist tracks the process of emotional communication between partners and engages them in defeating the negative cycles of interaction. In the process, partners develop new forms of communication that foster safety and connection that enables them to have different kinds of conversation about the same "impossible" subjects.

A wonderful resource for couples interested in EFT is Sue Johnson's book, Hold Me Tight. For those interested in working with an EFT therapist, please visit the Northern California Community for EFT at www.ncceft.com or see my listing on this page.

It Matters.

"The privilege of a lifetime is to become who you truly are"

— C.G. Jung

Counseling With Todd

License Type- *Licensed Marriage and Family Therapist (MFC #52288)*

Location. *3179 College Ave Berkeley 94705*

Phone- *(510) 686 3390*

Email. *Todd@ToddHarveyMFT.com*

Website. *ToddHarveyMFT.com*

Couples: Does you get stuck and not get your? Using EFT I focus on shifting the culture of your relationship into being a safe place for both of you to get your legitimate emotional needs met.
Individuals: I help people navigate painful life situations and re-write their emotional blue-prints so they stop setting themselves up for similar challenges in the future.
Trauma: I use EMDR to help people clear their traumas and calm their hyper-activated nervous system.

Specialties: Trauma (EMDR), Individual Depth Therapy (Relational Psychodynamic Therapy), Couples Counseling (EFT, Communication, High Conflict Couples, Premarital Counseling, Men who might not Believe In Counseling)

Treatment Orientations: *Emotion Focused Couples Therapy, Relational Psychodynamic Therapy, Attachment, EMDR*

Modality: *Couples Therapy, Individual Therapy, Trauma Therapy/EMDR*

Years Experience: 5

Psychotherapy with Ron Fox

License Type- *Licensed Marriage & Family Therapist (MFC# 22194)*

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Phone: *(510) 423-9045*

Email: *info@ronfoxphd.com*

Website: *www.RonFoxPHD.com*

My approach to therapy is warm and supportive, affirming the diversity of experiences of individuals, couples, families and groups. We can work together on a range of issues including self-expression and creativity, anxiety and depression, self-reflection and meditation for stress reduction, personal growth and self-discovery, intimacy and sexuality in relationships, LGBTQ, multicultural, and alternative relationship and family concerns and ACA, co-dependency, abuse, substance, and other recovery and family of origin related issues.

Specializations: *Relationship Issues, Anxiety & Depression, Stress Reduction, Creativity & Self-Expression, Life Transitions, Recovery & Family of Origin Issues.*

Orientations: *Relational Psychodynamic, Humanistic, Experiential, Holistic.*

Modality- *Individuals, Couples, Families, Groups*

Years Experience: 20+

Effective Psychotherapy with Jaime Nisenbaum, PhD.

License Type- *Psychologist (PSY #23623)*

Location: *2000 Hearst Avenue, Suite 205, Berkeley, CA 94704*

Phone: *(415) 516-6244*

Email. *Jaime@jaimenisenbaum.com*

Website: *JaimeNisenbaum.com*

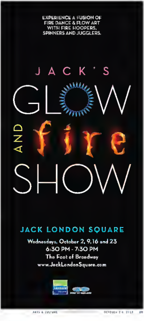
In my practice, I see individuals and couples who bring in a wide variety of issues and concerns including depression, low self-esteem, general and social anxiety, trauma, infidelity, abuse and addictions, anger management, and relationship issues (communication problems, lack of sex and intimacy). I work collaboratively with my clients to address these issues using effective psychotherapeutic models and tools, and specialize in providing a safe, confidential, non-judgmental environment.

Specialties. *Relationship issues (communication, parenting, sex and intimacy), depression, anxiety, trauma, anger management, addictions, therapy with men*

Orientations: *Psychodynamic, Cognitive-Behavioral Therapy(CBT), Experiential (Somatic and Expressive Arts Therapy)*

Modality- *Individual and Couples*

Years Experience- 15+



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LECTURES & LIT

LECTURES

The Alternative Model: Challenging Chile's [illegible] Experiment Javier Couso, a [illegible] in Public Law and the [illegible] of the Constitutional Law Program at the [illegible] Diego Portales, discusses Chile's economic and [illegible] model. Wed., Oct. 2, 4 p.m. [illegible] Hall, UC Berkeley, Berkeley. Berkeley.edu.

Beyond the Simple Chair: [illegible] [illegible], the co-founder of [illegible] County [illegible] and the founder of "Guerilla Skeptics on Wikipedia," discusses how to change minds and improve skeptical content. Wed., Oct. 2, 7:30 p.m. Free. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

Borderlands and Disposable Peoples: Ecological Ruin and the Manufacture of Migration Talk by Rev. Dr. [illegible] Machado, who serves as Professor of Church History at Union Theological Seminary in New York, [illegible] the long history of violence and ecological ruin along the U.S./Mexico border [illegible]. [illegible], Oct. [illegible], 6:30-7:30 p.m. Free. Pacific School of Religion, 1798 Scenic Ave., Berkeley. 510-849-8200. PSR.edu.

Border [illegible]: Filipino and Border American Traditions A multimedia [illegible] by members of [illegible] using video, dance, and [illegible]. Sat., Oct. 5, 2-4 p.m. Free. Berkeley Public Library Central Branch, 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

Chinese Art Today Dr. [illegible] for the Global Arts and Cultural Programs at the Asia Society in New York, discusses Chinese contemporary art. Wed., Oct. 9, 7 p.m. [illegible] Hall Theater, Mills College, Oakland. Mills.edu.

Chinese: Archive and Adaptation [illegible] Sun., Oct. 6, 11 a.m.-1 p.m. Free. Berkeley [illegible], 2305 [illegible] St., Berkeley. 510-[illegible]-3757.

Controlling Hearts and Minds? Expanding Support for the Colombian Military Assistant Professor of [illegible] UC Berkeley [illegible] differences in support for the Colombian military [illegible]. Mon., Oct. 7, 12-1:30 p.m. UC Berkeley [illegible], UC Berkeley Campus, Berkeley. Berkeley.edu.

A [illegible] Perspective on Chinese [illegible] Judith Zeitlin, professor of Chinese research in the department of East Asian Languages and Civilizations at the University of Chicago, and Margaret Francesca Rosenthal, University of Southern California, [illegible] give focused presentations about [illegible] in Qing dynasty China and [illegible] Italy, respectively. Sun., Oct. 6, 3 p.m., $10 for adults; $7 for non-UC Berkeley students, seniors, and young adults. BAM/PFA, 2575 Bancroft Way, Berkeley. 510-642-0808. BAMPFA.Berkeley.edu.

[illegible] at Redwood Center As part of the [illegible] series on local natural history and [illegible] issues, [illegible] discusses the [illegible] history and [illegible]. Mon., Oct. 7, 7-8 p.m. Free. Albany Community Center, 1249 Marin Ave., Albany. 510-524-9283.

Democratic Transitions in Pakistan and Its Impact on Human Rights The inaugural lecture in the Mohammed Habib Distinguished Lecture series will be delivered by Asma Jahangir, an internationally renowned human rights lawyer, and the president of the Human Rights Commission of Pakistan. Tue., Oct. 8, 7-8 p.m. Bancroft Hotel, 2680 Bancroft [illegible], Berkeley. 510-549-1000. BancroftHotel.com/[illegible].

An Evening with Bella and Elephant Screening of [illegible] by [illegible] about the work [illegible] is doing to protect elephants. Live jazz and [illegible]. Wed., Oct. 9, 6:30-9 p.m. $25-$40. [illegible] Theatre, 474 24th St., Oakland.

Exploring Space and Consciousness A program taught by Jack Petranker, senior [illegible] of Inquiry and [illegible] Center [illegible]. Wednesdays, 6:30-8:30 p.m. Continues through Nov. 20. Free. Center for Creative Inquiry, 2018 Allston Way, Berkeley.

Focus on the Pacific — Pacific Pivot and the Trans Pacific Partnership [illegible], director of the International Forum on Globalization, and [illegible], [illegible] Professor at UC Santa Cruz [illegible], will speak on the expansion of the U.S. military [illegible] bordering the Pacific Ocean and planned economic "trade deals" being pushed through Congress, and impact in the U.S. and elsewhere. Sun., Oct. 6, 5:30 p.m. $10-$50 suggested donation. St. John's Presbyterian Church, 2727 College Ave., Berkeley. 510-845-6830.

Human Rights Are Like Coca-Cola: Contested Human Rights Discourses in Suharto's Indonesia Bradley Simpson, Associate Professor of History at the University of Connecticut, discusses the trajectory of human rights in opposition and its [illegible]. Mon., Oct. 7, 4-5:30 p.m. [illegible] Hall, UC Berkeley, Berkeley. Berkeley.edu.

[illegible] Guatemala Last spring, former Guatemalan dictator [illegible] was convicted of genocide and crimes against humanity. The three justices who [illegible] will discuss the Guatemalan justice system, the [illegible] and [illegible] in judging [illegible]. Mon., Oct. 7, [illegible] p.m. Boalt Hall, UC Berkeley, Berkeley. Berkeley.edu.

Last Term at the Supreme Court Marshall Krause, former chief attorney for the ACLU of Northern California, and [illegible] will review the blockbuster decisions of 2013 and how they will be implemented throughout the country. Wed., Oct. 9, 12:30-1:30 p.m. $10 general admission. Freight & Salvage Coffeehouse, 2020 Addison St., Berkeley. 510-548-1761. TheFreight.org.

A [illegible] On Your Back Discussing the inner workings of a Boeing 747. Part of the Saturday Night Space Talks series. Sat., Oct. 5, 7:30-8:15 p.m. Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

A Night for the Last Wild [illegible] Featuring [illegible] and storytelling with [illegible] and the Buffalo Field Campaign with [illegible]. The [illegible] will use music, video, and [illegible] to share [illegible] the plight of wild buffalo. Sat., Oct. 5, 6:30-10 p.m., $5-$25. Ecology Center, 2530 San Pablo Ave., Berkeley. 510-548-2220. EcologyCenter.org.

[illegible] Speakers Series 2013/2014 [illegible] Tickets available by series subscription only. Tue., Oct. 8, 8 p.m.; Tue., Nov. 5, 8 p.m.; Tue., Dec. 3, 8 p.m.; Tue., Jan. 14, 8 p.m.; Tue., Feb. 11, 8 p.m.; Tue., Mar. 4, 8 p.m.; Tue., Apr. 1, 8 p.m. $400-$900. Paramount Theatre, 2025 Broadway, Oakland. ParamountTheatre.com.

Regional Implications of US Intervention in the Syrian Civil War Fred H. Lawson, Professor of Government at Mills College, discusses the Syrian Civil War. Thu., Oct. 3, 4-5:30 p.m. Moses Hall, UC Berkeley, Berkeley.

[illegible] [illegible] discusses his latest research and the content of his new book, [illegible] Solutions: The Rebirth of a Great American School System and a Strategy for America's Schools. Wed. and Th., Oct.

PICKS

Carla Kaplan

While much has been written about the Harlem Renaissance, a new biography explores the period of flourishing African American art and music from an unlikely point of view: that of the white women who brazenly crossed the color line to enmesh themselves in the scene. In *Miss Anne in Harlem: The White Women of a Black Renaissance*, author Carla Kaplan aims not to portray the women as heroines but instead to convey the experience of being stuck in an in-between zone — tossed between two worlds that each criticized these women's actions. Join Kaplan, a professor of American literature at Northeastern University, at Books Inc. in Alameda (1344 Park St., Alameda), where she'll read from her book and shed light onto a little-known realm of race relations in America. *— Joy Kim*

Friday, Oct. 4, 7 p.m., free. BooksInc.com

Jesmyn Ward

On the surface, the trajectory of Jesmyn Ward's life — escaping from poverty into a world of education and prestige — doesn't sound entirely unique. But in her new memoir *Men We Reaped*, Ward tells stories of a journey that's far from finished. The book centers on the deaths of five men in her life in the span of four short years, exploring the racial and economic reasons why their lives were cut short, and how their deaths deeply affected her. In partnership with Berkeley Arts and Letters and A Great Good Place for Books, Ward will be at The Hillside Club (2286 Cedar St., Berkeley) this week, discussing her memoir and the everlasting impact of the dead on the living. *— J.K.*

Jesmyn Ward

Tuesday, Oct. 8, 7:30 p.m., $8 for students, $12 in advance, $15 at the door. BrownPaperTickets.com

4, 3:30-6:30 p.m. UC Campus [illegible] UC Berkeley Campus, Berkeley, [illegible]

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LITERARY EVENTS

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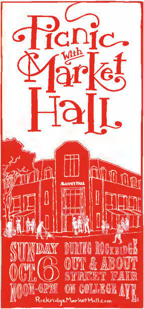
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FOOD & DRINK

Taco Grill's soups each have their own distinct character.

Chris Duffey

POZOLE, PLEASE

Taco Grill's taqueria fare is refreshingly no-frills, but its soups are exceptional.

By Luke Tsai

Among the small, independently owned Mexican restaurants in Oakland's Fruitvale district, Taco Grill is probably the one with the most generic name. The restaurant attracts plenty of non-Mexicans — in part because of its prominent location in the Fruitvale Public Market, roughly kitty corner to the BART station. And the long signboard menu doesn't, at first glance, look like it offers anything beyond standard fare: tacos, burritos, quesadillas, and your usual assortment of meats.

But don't let that put you off. Truth is, ever since Leticia Chavez opened her restaurant in 2007 she has been serving, with little fanfare, some of the best Mexican food in Oakland — food that's homey enough to please purists, but also wholesome enough to satisfy Slow Food types and the health-conscious.

There are two main ways Taco Grill sets itself apart. First, unlike many of the traditional Mexican restaurants in Fruitvale, the restaurant uses organic Niman Ranch pork and beef and Mary's Free Range chicken. That said, unlike so many of the Bay Area's bougier Mexican joints, the restaurant's approach to cooking is refreshingly no-frills: there's nothing frou-frou or fancy about the carnitas or the carne asada or the house-made Mexican chorizo. At $2 apiece, Chavez's tacos are a tick more expensive than the ones from a taco truck — but just a tick. In that way, the restaurant straddles the line between conscientious ingredient sourcing and the traditional down-home flavors you find at Fruitvale's best loncherías and taquerías.

Chavez told me she didn't decide to serve sustainable meats because it was a trendy thing to do, but simply because that's what she grew up eating. Her parents owned a restaurant in Puerto Vallarta and her father had a ranch where he raised animals in keeping with the old-school ways. (We Californians sometimes act like we invented sustainable animal husbandry practices, but Chavez said it wasn't until she came to the United States that she encountered hormone-injected meat.)

Taco Grill's other distinguishing feature is the fact that it offers a wider selection of soups than any other taquería I know of — at least a half a dozen varieties, each with its own distinct character. In particular, the restaurant specializes in the rich, meaty hominy-laden soup known as pozole, marketing itself as a *pozolería* in addition to being a taquería.

Taco Grill
3340 E. 12th St. Ste. 11, Oakland
510-534-3752
Hours: Mon.-Sat. 10 a.m.-8 p.m.
Reservations not accepted
Cash, all major credit cards

Sample Menu

Tacos	$2.00
Crispy Tacos (3)	$6.50
Caldo de Res	$6.50
Pozole	$6.95

Chavez makes three different kinds of pozole: a red one (infused with a mix of dried chiles), a green one (tomatillo-and serrano-pepper-based), and a white one that's just a clear broth. Actually, that's six pots of pozole because there's a pork version and a chicken version for each one — each slowly simmered with many bones for many hours. My favorite was the incredibly rich red pozole with pork, which came packed with hominy and tender (and decently fatty) shoulder meat. (The spicy green chicken pozole came in a close second.) As with pho, a bowl of pozole is only as good as its toppings — I loved the little plate of cabbage, onion, radish, Mexican oregano, and lime that you use to doctor up your bowl, adding as much crunch or acid as you like.

Chavez said she focuses on soups because she wants to show people that Mexican food is healthy — that it isn't all greasy meat and melted cheese. You can see that philosophy at work in the clean-tasting *caldo de res*, a clear, deeply flavorful beef broth, which features slow-cooked beef shank and a load of wholesome vegetables: zucchini, cabbage, carrots, corn, and cilantro. It's what I'll order the next time I come down with a cold.

While the soups at Taco Grill are exceptional, many of the other items on the menu are merely pretty good. The handmade tortillas — made from organic masa — had a pleasant, honest corn flavor, but lacked the impossible lightness of the best exemplars of the genre, and weren't served as warm as I would have liked. The one time I ordered a sope (a thick, fried masa cake), the masa was dense and gummy. In general, the masa-based items at Taco Grill never soared to the heights they reach at places that specialize in those dishes — say, El Huarache Azteca or Molcajete in Uptown.

That said, the tacos and other standard taquería items are still worth ordering because of the quality of the meats — not just in terms of their provenance but also the care with which they're prepared. I'm especially partial to Chavez's slow-braised, satisfyingly savory carnitas and her crispy tacos, which come with fried-tortilla shells and your choice of three toppings. The chicken (thigh meat that's braised in a tomato-chile broth) and the potato (big soft chunks, like from a stew) were both knockouts.

During my most recent visit to Taco Grill, I had a bowl of menudo that was chock full of tender, spongy beef tripe. The dark, murky broth was deeply and unapologetically organ-y rich with the subtle heat of dried pasilla peppers and a vaguely medicinal quality. It was a funky dish — definitely not for everyone. Taco Grill is the kind of place that isn't afraid to serve a dish like that. But it's also the kind of place where, during another visit, I watched a pair of older hippies chow down on whole-wheat vegetarian burritos with great delight. It's trite to say a restaurant has "something for everyone," but as far as casual taquerías go, Taco Grill comes close — something for everyone, unless you absolutely have to end every meal with dessert.

Then again, Taco Grill's prime spot in the Fruitvale Public Market means the restaurant sits just steps away from the Nieves Cinco de Mayo ice cream shop and my favorite little *churro* stand, where $3 will buy you a few minutes of piping-hot, caramel-filled, fried-dough happiness. That's an unhealthy indulgence, to be sure — one that I justify by thinking about the wholesome bowl of soup I just ate for dinner. ●

Luke.Tsai@EastBayExpress.com

OASIS FOOD MARKET PLOTS A NEW RESTAURANT

Plus: a new kind of food delivery service, and a snack market for stoners

By Luke Tsai

In the four years since it opened, the Oasis Food Market (3045 Telegraph Ave., Oakland) has, true to its name, functioned as a home away from home for the area's Middle Eastern community — and anyone else who has an abiding love for lamb shawarma, *baklava*, and hard-to-find Middle Eastern spices sold in bulk.

Now the folks who own the popular cafe/grocery store/halal butcher shop are about to open a second restaurant in Oakland, this time in the Adams Point neighborhood. Oasis Lounge (344 Grand Ave.) will be located in the same building as the Lake Merritt Supermarket convenience store, which shares owners with Oasis Food Market. And while the original Oasis is mostly known as an ethnic food market that happens to have an excellent takeout counter, Oasis Lounge will be a full-service sit-down restaurant and hookah lounge — a place where customers can have a nice dinner and, if they feel so inclined, indulge in the smoking of vaporized flavored tobacco (or *shisha*).

According to Oasis co-owner Mohsin Sharif, who is overseeing the new project, the two-story space will seat a total of sixty between the main indoor dining room and two outdoor patios — the back patio will serve as the hookah lounge area. Meanwhile the food won't be strictly Middle Eastern, but rather a mix of different Mediterranean cuisines, Sharif said. The chef, Eric Lanvart, has a background primarily in French cuisine, but he's also had experience cooking Moroccan, Turkish, and Lebanese dishes. And so while Oasis Lounge will definitely serve things like falafels, hummus, and couscous, there will also be a variety of seafood and pasta dishes on the menu. Oasis Food Market will supply all of the desserts, including its house-made *baklava*.

Sharif estimated that Oasis Lounge will open by mid-October. The tentative hours will be from 11 a.m. to midnight daily.

A Quicker Cook?

These days it seems like every couple of weeks there's a new contender in the increasingly competitive dinner-delivery-service market in the Bay Area, as fledgling startups vie for the hearts, minds, pocketbooks, and stomachs of busy office workers. There is, for instance, a company that promises to deliver a hot meal to your door less than ten minutes after you've placed the order on your smartphone. Other companies function essentially as middlemen, allowing customers to place takeout orders from a carefully curated list of restaurants, and then charge a flat rate to deliver the goods.

Touting itself as "your solution to the weekday dinner dash," The Quick Cook, which launched in downtown Oakland last week, takes a slightly different approach. After customers order their meals at TheQuickCook.com, the company will deliver the food straight to their office building, where it will sit inside a refrigerated delivery kiosk — something like a vending machine, except each customer will have his or her own personal digital lock box inside — until the customer picks it up. Each microwave-ready meal is cooked fresh that same day, using mostly local and organic ingredients, at a commercial kitchen in West Berkeley (the recently launched Berkeley Kitchens). And because the meals are delivered fully cooked and refrigerated, The Quick Cook is able to avoid charging sales tax — presumably because the foods are treated as groceries rather than restaurant purchases. Recent offerings include grilled glazed salmon with apricot couscous and a crusted "shells 'n cheese" dish that was served with steamed broccoli.

There are some potential drawbacks to the service. For starters, Quick Cook meals are currently only available if your office has one of those proprietary delivery kiosks. Right now those are limited to two buildings in downtown Oakland (2101 Webster Street and 2100 Franklin Street), and in general it appears to be the kind of thing that makes more sense for a big office building that houses many different companies. Of course, The Quick Cook's business model seems predicated on adding additional kiosks, and eventually the company will offer delivery to selected kiosk-less buildings for an additional fee.

More to the point, with meals starting at about $20 each (for a two-serving portion, which is the smallest available size), you're talking about prices comparable to what you'd pay to eat at a mid-range sit-down restaurant. That's a lot for a meal that you heat in the microwave — especially since it's unclear from the website whether the two-serving portion is really enough food to serve as a complete dinner for two people.

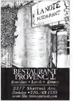
What the Fork reached out to The Quick Cook hoping to obtain additional information, but we were told, via email, that the company policy is "to not grant interviews regarding [its] business practices."

Snacks for Stoners

The Uptown Oakland jazz venue Sound Room (2147 Broadway) and its affiliated commercial incubator kitchen The Uptown Kitchen will be hosting a special First Friday artisan food market this Friday, October 4, from 7-10 p.m. This month's theme? Food made for stoners. Gourmet food items geared toward customers who have a serious case of the munchies will include grilled cheese sandwiches made by the Grilled Cheese Guy, stoner ice cream (bacon, chocolate, and peanut butter flavors) by Kim Bean, and what organizer Manuela Yee describes as "cotton candy on steroids" from Sugar & Spun. There's no cover charge, and the Oakland Symphony Chorus will be on hand performing showtunes. ■

This column is culled from our blog of the same name.

Luke.Tsai@EastBayExpress.com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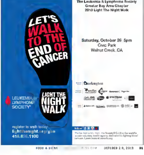

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A SMALL VICTORY FOR CRAFT DISTILLERIES

A new law allows California's craft distilleries to offer paid tastings.

By Madeleine Key

When Governor Brown signed AB 933 into law last week, craft distilleries in California won a modest victory: The ability to offer tastings (limited to six per customer and capped at a quarter of an ounce per sample pour) for a fee. AB 933, which was sponsored by local Assemblywoman Nancy Skinner, is a watered-down version of Taste California, a proposal put forth this past spring by a statewide coalition of craft distillers called the California Artisanal Distillers Guild.

Jorg Rupf founded Alameda's St. George Spirits as an eau-de-vie distillery in 1982, thereby making the East Bay the birthplace of the American craft spirits movement. The rest of the country slowly caught on. Today, the American Distilling Institute estimates that there are more than four hundred licensed artisanal producers in the United States. But according to Lance Winters, master distiller at St. George and vice-president of the guild, artisan distilleries in other states have grown at a per capita rate seven times that of California's.

That's because craft distillers in California operate at a serious disadvantage: They're prohibited from selling their products directly to consumers on-site, like wineries and breweries do. And would-be craft distillers face a thicket of outdated zoning laws and conflicting city, state, and federal regulation. So although AB 933 will go into effect January 1, 2014, it's debatable how much it will actually influence the craft distilling movement here (of four hundred licensed producers, only about thirty are located in California).

"States like New York allow their craft distillers to bring their spirits to farmers markets for tasting as well as sales," Winters wrote in an email, providing an example of the stark differences between states. "Utah (yes, the one with the Mormons, formerly the land of 3.2 beer, etc) has more liberal laws surrounding artisan distillation than California."

Included within the original Taste California proposal was a provision permitting direct sales. But according to the guild's lobbyist, Dominic DiMare, it had a short life in the capitol.

"When we took up the initial bill, we wanted to get a dialogue going with distributors to try and get some sort of limited number of sales to consumers at the place of production," he said. "But it quickly became apparent that they weren't ready to engage at that level and offer that kind of change in the law."

Arthur Hartunian, the guild's president and the owner of Napa Valley Distillery, wrote in an email that more comprehensive bills (meaning bills that permitted direct sales) have been "killed almost immediately upon introduction." That may be because the wholesale liquor lobby is particularly powerful in California. According to MapLight.org, a Berkeley-based nonpartisan research organization that tracks campaign finance, liquor wholesalers donated contributions totaling $558,850 for the 2012 election cycle alone. For the time being, if a craft distiller wants to sell his or her spirits, he or she must do so through a distributor.

Stephen Loewinsohn
Lance Winters, the master distiller at St. George, said a direct sales provision would have made sense.

Cris Steller, the guild's executive director and the owner of Dry Diggings Distillery in El Dorado, said that although AB 933 is the "first step and a definite move forward for California distilleries, it's not going to solve our competitive issues with the rest of the country. We'd like to be on par with what is available in other states. [Selling bottles] is really what makes a distiller profitable."

Farid Dormishian, the owner of Falcon Spirits in Richmond, agreed. After three years of working his way through "thick" rules and regulations, he opened a tiny distillery five months ago. High-end local restaurants like Kronk and À Côte are already carrying his Botanica gin, the only spirit he's made so far. His operation is so small that the ability to offer tastings for a fee isn't really going to affect his business. "If I were allowed to do a tasting, that would be nice," he said. "But it would be so much easier if I could sell bottles onsite. Selling even just a case [directly] would mean a lot to me."

So craft distilleries will have to keep jumping through hoops. The reason St. George is able to sell its spirits on-site is because it leases the space to a third party retailer, which has to order the product from the distributor. Yes, that's right: A bottle of gin is made in Alameda, shipped 75 miles away, and shipped back again.

"A direct sales provision in the bill just would have made sense," Winters wrote. "There's no rational reason not to have it. A brandy producer currently has the right to sell their product direct to the consumer. Why should a spirit, just because it's made from fruit, be treated differently from rum, whiskey, gin, tequila or vodka?"

MadeleineKey@EastBayExpress.com

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RESTAURANTS & CAFES

Mexican Restaurants in East Oakland

Canchola's Restaurant

3731 International Blvd., Oakland, 510-534-4705. This is a place devoted to the meat-laden memories of natives from Apatzingan, in Mexico's west central state of Michoacan. The food is an interesting detour from the Jalisco-dominated food culture suffusing Fruitvale. Morisqueta is a pile of boiled rice, topped like a Sloppy Joe with a scree of boiled pork chunks dressed in searing red chile. This same chunky vibrancy radiates from Canchola's *birria de chivo*, available on weekends. Beneath its orange slick of surface fat, it has a vinegary twang, faint pulse of cloves, and the rich, weedy burr of oregano. Squint, and you swear you can make out some 16th-century Spanish prototype. $

Full Reviews Online

Nearly 600 reviews searchable by food, region, and price at EastBayExpress.com or m.EastBayExpress.com

Casa Jimenez Family Restaurant

4345 International Blvd., Oakland, 510-842-8770. Run by the folks who own the Los Mexicanos market next door and the taco truck in the parking lot, Casa Jimenez is a bright, gaudily colored restaurant with a secret weapon: possibly the best *carnitas* (pork browned in its own fat) in the East Bay. Like many carnitas specialists, Casa Jimenez claims to prepare these porky flavor bombs in the Michoacan style, but it's one of the only places we know of that roasts its carnitas in the oven, resulting in meat that's crispy, tender, fatty, and everything in between. Ask for the fantastic corn tortillas, which are super-thick and almost too hot to touch, with an intense corn fragrance. Also worth ordering: the comically huge *chimichanga* (a deep-fried burrito) and the smooth and smoky house-made *flan*. $-$$

El Huarache Azteca

3842 International Blvd., Oakland, 510-533-2395. On a strip of phenomenal taco trucks, sit-down El Huarache Azteca stands out for its ultratraditional, carefully crafted Mexico City-style comida snacks. Try the *gorditas* with *chicharron*, the pizza-like *sopes*, and the *huaraches* (named after the sandal they resemble) with refried beans, stewed meats, or sautéed fresh *huitlacoche* (a jet-black corn fungus). If you know what's best for you, you'll return on the weekend for pozole and barbacoa: succulent pit-smoked lamb, with hand-patted tortillas and bowls of delicate consomé de barbacoa. $

Jalisco Restaurant

1721 International Blvd., Oakland, 510-434-8096. Jalisco is the OG of the local carnitas game: a family-owned institution dating back to the late Sixties. Open weekends only, the restaurant is the definition of a hole in the wall: little decor to speak of and long tables not so different from the kind used for church-basement potlucks. But oh, those carnitas: whole pork legs slow-braised in lard for eight to ten hours, resulting in meat that's exceedingly tender. If you're even moderately daring, order the "mixed" plate, which comes with a little of everything that gets cooked with the leg: extra-juicy rib meat, little flecks of skin, chewy-fatty slices of the pig's stomach, and gelatinous bits from the tendon and hoof. Also noteworthy: the zingy salsa verde and the chicharrones (fried pork rind). Go early if you can; otherwise, the best cuts of pork could be gone. $-$$

La Estrellita Cafe

446 E. 12th St. Oakland, 510-465-7188. The friendliest taqueria this side of Lake Merritt, La Estrellita offers tons of space to spread in, a room you're happy to spend time in. Come for the food — which is pleasant and abundant, if not sublime — but stay for the margaritas. $$

La Torta Loca

3407 International Blvd., Oakland, 510-532-7115. *Tortas* are Mexican sandwiches, and La Torta Loca's sandwiches are crazy good: huge griddled breads stuffed with top-notch grilled meats or vegetables, sour cream, avocado, lettuce, and tomato. You'll find this tiny food stand (with no seats) by the spicy smell of frying onions and the crowd around the window. La Torta Loca's tacos, sopes, and tostadas are just as good as the sandwiches, but for a decadent treat order a *pambazo*, a *torta* dipped in chile sauce and then fried. $

Mariscos La Costa

3625 International Blvd., Oakland, 510-533-4900. The standard taqueria fare at La Costa isn't bad, but this open-air restaurant's specialty is fresh seafood. You can get a half-dozen oysters on the shell, or some refined fare: The ceviche tostadas sparkle with lime, cucumber, and tomato, and the tomatoey broth in which the seafood coctel (shrimp, crab, or octopus) floats is good enough to sip once you've spooned the last piece of meat. $

Nieves Cinco de Mayo

3340 #2 E. 12th St., Oakland, 510-535-0290. Luis Abundis doesn't just plug in some machine to make ice cream. The owner of this tiny stall in the Fruitvale Public Market actually whips up each batch completely by hand, chilling and stirring his mixes in an open bucket set over ice and salt. Called *nieves de garrafa*, or carafe ice creams, Abundis' gelato-like creations come in flavors like fresh corn and yerba buena (mint). Like anything handmade, they're prone to inconsistencies, but a few ice crystals now and then only boost the classic factor. $

El Ojo de Agua

3259 E. 12th St. Oakland. This taco truck is so good it graduated from a recessed parking lot to a high-visibility corner. Find out why: Its *al pastor* (BBQ pork), *lengua* (tongue), and homemade chorizo tacos can't be topped. Just a dab of meat and a smudge of salsa on a coaster-size tortilla will set your palate alight for hours. Another house specialty is tropical-fruit *licuados* (shakes). $

Otaez Restaurant

3872 International Blvd. Oakland, 510-536-0909. Long-running Otaez — newly redecorated with colorful murals — offers a menu of classic dishes from enchiladas to goat meat *birria* on the weekends. But it's the daily and seasonal specials that are worth tasting, such as *milanesa*, breaded fried steak, or *tortas de camarón*, fried shrimp-flour patties served with *nopales* (cactus) in a red chile broth. Start your meal off with shrimp soup and end it with a bowl of *capirotada* cereal pudding, chasing down everything with sweet mango *agua fresca*. $-$$

Santo Coyote

4800 International Blvd., Oakland, 510-261-6096. Formerly called La Cenaduría de Ana Rosa, this Jaliscan-style restaurant's stock-in-trade is homey flavors and fresh masa. Make sure to get the quarter-inch-thick corn tortillas that are made-to-order and arrive scorching hot to the table. The *birria en su jugo* — a stew spiked with lime and bright red with chile — is rich and delicious, with tender pieces of goat that has been grilled and then braised. Homemade chips and salsa, plus a side of refried beans, come gratis and go well with the enduringly popular *queso fundido con chorizo*: a bowl of melted cheese topped with crispy-chewy-salty bits of sausage. And with Santo Coyote's modest prices, you may as well order a little extra — a plate of caramelized plantains for dessert, perhaps. $

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UDAIPURI MURG MASALA. Boneless organic chicken pieces braised in a sauce made with onions, garlic, ginger, yogurt, crumbled boiled eggs, cashew paste, lemon juice, and spices (Rajasthan)

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RECENTLY REVIEWED

Homestead

4029 Piedmont Ave., Oakland, 510-420-6962. When Elizabeth and Fred Sassen were planning their first restaurant, the husband-and-wife team drew inspiration from Elizabeth's grandparents, who, as original homesteaders, had to muster all their pioneer work ethic and from-scratch food preparation know-how just to survive that first winter on the frontier. At Homestead, the Sassens not only produce a wide variety of charcuterie; they also preserve the tomatoes, dry the chile peppers, and make their own vinegars and cheeses. The DIY approach pays off in something as simple as the tub of delicious house-churned salted butter that starts your meal, and the wedge of house-made ricotta that forms the base of an antipasto spread. The centerpiece of the farm-to-table restaurant is a custom-designed wood-burning hearth, in which the Sassens char seasonal vegetables and roast and grill large hunks of meat, imbuing dishes with a deep, lovely smokiness. $$$

Tian Jin Dumplings

989 Franklin St., Ste. E, Oakland, 510-[illegible]. Tian Jin Dumplings, a takeout window in Oakland's Chinatown that specializes in dumplings and other northern Chinese snacks, or "small eats," has more in common with a street stall than a full-service restaurant. But what the place lacks in amenities and breadth of offerings it makes up for in good old-fashioned deliciousness. In particular, the juicy, delicate handmade dumplings — available in two standard pork-and-vegetable varieties, as well as several unconventional versions that need to be ordered in advance — are probably the best in the East Bay. A shaobing (savory baked biscuit) stuffed with a smoked boiled egg makes for a tasty $1 breakfast "sandwich." And the "pancake fruit" — a large, savory, egg-coated crepe filled with Chinese fried cruller, crunchy pickled mustard stems, and fresh cilantro — is the perfect thing to warm you up on a chilly morning. $

Pucquio

5337 College Ave., Oakland, 510-658-7378 or Pucquio.com. According to chef Carlos Moreno, the concept behind this former pop-up kitchen is "contemporary Peruvian street food." But make no mistake: Oakland's first high-end Peruvian restaurant serves elegant, labor-intensive cuisine. You can see Moreno's skill in everything from the precise knife work on the refreshing cold quinoa salad to the *pulpo al olivo*, which features the briny essence of olives distilled into something as airy and light as a cloud. The *pescado al ajo* (fried whole fish in garlic sauce) is the most wonderful, and soulful, of the entrées. But any conversation about Pucquio needs to begin and end with its ceviches, especially the spicy, multi-textured, perfectly balanced Mixto: raw shrimp, tender cubes of California sea bass, whole squid, soft yams, and, to top it all off, a fried shrimp head. It's the ceviche we'll use to judge all future ceviches. $$$

Anula's Cafe

1309 Franklin St., Oakland, 510-834-9093 or AnulasCafe.com. This tiny takeout lunch counter in the heart of downtown Oakland looks like just another generic deli. But there's more than meets the eye at Anula's: Anula Edirisinghe, the vivacious chef-owner, is Sri Lankan, her husband is Jamaican. Many of the most interesting food items come off the daily specials menu, which is an amalgam of those two cultural influences — one meat option and one vegetarian option, both priced at $7, available starting at around 11:30 a.m. The best of these, a plate of jerk chicken (falling-off-the-bone tender, with enough heat to clear the sinuses) over Caribbean-style peas and rice, is only served on Tuesdays, but you'll always find something of interest: rotis on Wednesdays, lamb curry on Thursdays, and coconut fish on Fridays. Also not to be missed: an excellent roasted-eggplant sandwich, Sri Lankan patties, and a different homemade cake, sold by the slice, Monday through Friday. $

Tacos El Sol

Corner of International Blvd. and High St., Oakland. Pulled by a late-model pickup truck, Tacos El Sol is a carnival-style taco trailer that serves bountiful tacos, burritos, and tortas that send wonderful aromas wafting across the parking lot of Las Mexicanas Market. Skip the meaty, sour-cream-laden tortas and splurge on little tacos filled with carnitas, chorizo, or buche (pork belly) and a spoonful of potent salsa roja, all $1.25 apiece. $

Taqueria Campos

3659 Foothill Blvd., Oakland, 510-[illegible]. Ana Maria Campos' birria, pozole, and menudo are a holy trinity making this immaculate little eatery a worthy shrine to Jalisco home cooking. Officially available on weekends only, the iconic soup-stews are usually available all week. Campos' skill shows in rich, carefully made broths, good enough, for instance, to stand up to birria's dark, smoldering fiber of goat meat and chiles. Pozole is tasty even before you load on condiments like oregano and salsa picante, and Campos' chile-free menudo blanco offers buttery slabs of smooth tripe in a matrix of [illegible] bone broth. $

Taqueria Durango

3629 Foothill Blvd., Oakland, 510-530-04[illegible]. You can follow the smoke signals to Taqueria Durango: The steel-drum barbecue rig out front sends thick clouds over the block. Obviously, the taqueria's specialty is barbecued chicken and ribs. Get the chicken, rubbed in herbs and roasted until the skin crisps — but as part of an entire platter. Eaten separately the beans, rice, tortillas, tartly dressed cactus salad, and chicken don't impress. Combined, they make quite a meal. $

Taqueria San José

3433 International Blvd., Oakland, 510-533-5748. You'll find better taco slingers a block away, but this sprawling institution midway on Oakland's milagro mile is accessible and super-friendly. Cheap, too: You can fill up at the self-serve chips-and-salsa bar, and the big tacos bristle with enough meat to stuff a regular burrito. Filled with plump specimens griddled with chunks of tomato, the shrimp burritos are tasty. And some fresh-squeezed carrot juice turns healthy enough to make up for all the chips you've scarfed. $

Taqueria Sinaloa

2138 International Blvd., Oakland, 510-535-1200. One of the best taqueria trucks, Sinaloa is easily identifiable by the crowd blocking the window. The name painted on the side of the truck doesn't list much more than tacos, burritos, and tortas (Mexican sandwiches on massive French-style rolls). Get one of each — they're all good and you can definitely afford it. The full complement of taqueria meats is on offer; the tongue and carnitas are superb. If you don't drive away with your food, you can sit at one of the picnic benches in the back. $

Price Key

Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately. $ — up to $10 per person; $$ — $10-$25; $$$ — $25-$50; $$$$ — more than $50.

FOOD & WINE

CULINARY & WINE

Eat. Art. Oakland Featuring the best of Oakland's food culture. Lawn games, [illegible] Oakland, [illegible] and more. Fridays, [illegible] through Oct. 11, free. Studio One Art Center, 365 45th St., Oakland, 510-597-5027, StudioOneArtCenter.net.

Enkare [illegible] An [illegible] from [illegible] [illegible] a tapping of all specialty [illegible] [illegible] available. First Friday of every month, free. Awaken Café, 1429 Broadway, Oakland, 510-863-1640, AwakenCafe.com.

Farmstead Cheeses and Wines Wine Tasting A bi-weekly wine tasting with all proceeds benefiting local schools. Fridays, 5-7:30 p.m., at least $1 per flight. Farmstead Cheeses & Wines, [illegible] La Salle Ave., Oakland, 510-864-9463, FarmsteadCheesesandWines.com.

Food Play Fresh Approach hosts a hands-on market class using fresh produce. First Sunday of every month, 10-11:30 a.m. & 1 p.m., free. [illegible]. Jack London Square Farmers Market, Webster and [illegible] Market, Oakland.

Food Social Anniversary Celebration of Food Social's two-year anniversary with food, [illegible], and [illegible] demonstrations, and live music. Sat., Oct. 5, 3-9 p.m. [illegible] accepted. Dragon Rouge, 2337 Blanding Ave., Alameda, 510-521-1800, DragonRougeRestaurant.com.

Got Market Food Market Featuring food trucks, tents, carts, and other vendors — including [illegible], Peter's [illegible], [illegible], Kika's [illegible] Corner (Hawaiian-Filipino [illegible] food), and [illegible] Truck ([illegible] and dog treats). Saturdays, 11 a.m.-4 p.m., free. College of Alameda, 555 Ralph Appezzato Memorial Pkwy., Alameda, 510-522-7221, Alameda.Peralta.edu.

North Oakland Homemade Food Swap A food swap for homemade jams, breads, pickles, sweets, [illegible], and more. Homegrown produce also [illegible]. First Saturday of every month, 11 a.m.-2 p.m., free. First [illegible] Saturday [illegible] Market, 542 Stanford Ave., Oakland.

Off the Grid With food trucks, drinks for sale, music, kids' activities, and half-price museum admission. Fridays, 5-9 p.m., free. Oakland Museum of California, 1000 Oak St., Oakland, 510-318-2400, MuseumCA.org.

Oakland [illegible] Crop Swap A monthly produce swap of the homegrown [illegible] and Oakland [illegible]. First Saturday of every month, 10:30-11:30 a.m., free.

Fruit Seeds Crop Swap A swap of specialty eggs, produce, and other food based at the North Oakland Farmers Market, in 57th and [illegible]. First Saturday of every month, 11 a.m.-3 p.m., free, 510-[illegible], [illegible].org.

Sake Food Tuesdays With local [illegible]-inspired small plates music in a [illegible] setting. Tuesdays, [illegible], 800-555-7266. Paragon Restaurant, 41 [illegible] Rd., Berkeley, 510-549-8510, ParagonRestaurant.com.

Vintage Berkeley Wine Tasting Try five wines for $5 [illegible] both the Vine St. and College Ave. [illegible]. Check their Facebook earlier in the day for details on what [illegible] will be poured that day. Thursdays, 5-7 p.m., $5. [illegible], 2113 Vine St., Berkeley, 510-665-8600.

FARMERS MARKETS

Alameda Farmers' Market With locally grown fruits and vegetables, plus family activities. Tuesdays, 9 a.m.-1 p.m.; Saturdays, 9 a.m.-1 p.m., free, PCFMA.com. Alameda Farmers' Market, Haight Ave. at Webster St., Alameda.

BAHIA Fresh Choice Community Produce Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m., free, 510-548-1294, EcologyCenter.org. Bay Area Hispano Institute for Advancement, 1718 Eighth St., Berkeley, 510-525-1463, BAHIAinc.com.

Bayfair Chaves Farmers' Market Fresh produce supplied by local organic and specialty farmers. Saturdays, 8 a.m.-1 p.m., free. Bayfair Center, 15555 E. 14th St., San Leandro, 510-357-6000, ShopBayfair.com.

BRI Farm Fresh Choice Community Produce Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Saturdays, 3:30-6:30 p.m., free, 510-548-1294, EcologyCenter.org. Berkeley Youth Alternatives, 1255 Allston Way, Berkeley, 510-845-9010, BYAonline.org.

Fruitvale Farmers' Market With locally grown and specialty fruit, vegetables, baked products, and more. Market, WIC and EBT. Sundays, 10 a.m.-3 p.m., free, 510-535-6900. Fruitvale BART Market, 3401 East 12th St., Oakland.

Grand Lake Farmers' Market The weekly market hosts more than 70 producers, prepared foods, and arts and crafts. Saturdays, 9 a.m.-2 p.m., free, 800-897-3276, SplashPad.org. Alameda [illegible] Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland, 510-238-7275, OaklandNet.com/Parks/Parks/Default.asp.

Kaiser Permanente Oakland Farmers' Market With vendors selling fresh, all-organic fruits and vegetables. Fridays, 10 a.m.-2 p.m., free, PCFMA.com. Kaiser Oakland, 3801 Howe St., Oakland.

Kensington Farmers' Market With a nursery, fresh flowers, an organic fromagerie, farm activities, fresh wild fish, fruits and vegetables, nuts, Market, foods, produce fresh pasta, and seasonal surprises. The market also boasts live music and entertainment. Sundays, 10 a.m.-2 p.m., free, 510-847-4801, KensingtonFarmersMarket.org. [illegible] Circle in the Colusa Circle, Kensington.

Montclair Village Farmers' Market Featuring organic produce and specialty foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m., free, MontclairVillage.com/farmers-market. [illegible] Montclair Village, LaSalle and Moraga Aves., Oakland.

North Berkeley Farmers' Market With locally grown specialty foods, all-organic produce, and more for sale, along with flowers, programs and events. WIC and EBT accepted. Thursdays, 3-7 p.m., free, 510-548-3333, EcologyCenter.org. Shattuck Ave. at Rose St., Berkeley.

North Oakland Children's Hospital Farmers' Market EBT and WIC okay. Tuesdays, 2-7 p.m., free, 510-250-7852, PeachFarmersProduce.org. Children's Hospital & Research Center Oakland, 747 52nd St., Oakland.

North Oakland, Fine N' Farmers' Market With a healthy food and commercial kitchen space, seasonal organic produce from Bay Area farms, and fine Italian goods. Saturdays, 10 a.m.-3 p.m., free, [illegible].org. Phat Beets Saturday Farmers' Market, 842 [illegible] Ave., Oakland.

Old Oakland Farmers' Market Certified, seasonal produce, Market, fish, and other organic foods, along with plenty of samples. Fridays, 8 a.m.-2 p.m., free. Old Oakland Farmers' Market, 9th St. Oakland, Broadway and Clay St., Oakland, [illegible]/old-oakland.

Pacific Coast Jack London Square Farmers' Market With seasonal produce, Market, nuts, freshly baked bread, [illegible] cut flowers, specialty foods, vegetables. Live music and arts and crafts for kids. Sundays, 9 a.m.-2 p.m., free, PCFMA.com. Jack London Square, Webster and Water St., Oakland.

Richmond Farmers' Market With fresh, locally grown fruit, live seasonal flowers, eggs, and baked produce. WIC and SNAP accepted. Fridays, 8 a.m.-5 p.m., free, RichmondFarmersMarket.org. Richmond Farmers' Market, 24th St. and Barrett Ave., Richmond.

Richmond Main Street Farmers' Market With fresh fruits and vegetables, baked goods, Market, and a range of locally agricultural and nursery products from local vendors. Wednesdays, 10 a.m.-2 p.m., continues through Oct. 30, free, 510-236-4050, RichmondMainStreet.org. Nevin Plaza, 10th Street and Nevin Avenue, Richmond.

Saturday Berkeley Farmers' Market With fresh and organic produce, Market, specialty foods, and more for sale, plus flowers, programs and events. Saturdays, 10 a.m.-3 p.m., free, 510-548-3333, EcologyCenter.org. Martin Luther King Jr. Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley, 510-981-5150, CI.Berkeley.ca.us.

South Berkeley Farmers' Market With fresh produce and other food for sale. Tuesdays, 2-6:30 p.m. South Berkeley Farmers' Market, Adeline and 63rd Sts., Berkeley, 510-548-3333, EcologyCenter.org.

Temescal Farmers' Market Continues certified farmers offer seasonal produce, breads, fruits and nuts, fresh ranch eggs, organic goods, locally caught fish, fresh-cut flowers, and more. Sundays, 9 a.m.-1 p.m., free, 510-745-7100. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, flowers, specialty foods, and more for sale, plus flowers, programs and events. Tuesdays, 2-7 p.m., free, 510-548-3333, EcologyCenter.org. Tuesday Berkeley Farmers' Market, 63rd and Adeline Market, Berkeley, 510-548-3333, EcologyCenter.org.

Youth-Led Farm Stand The fresh farm stand features seasonal produce from producer farmers and select urban gardens, along with bulk dry goods and nutrition-related specialty. At 7631 MacArthur Blvd., Oakland. Mondays, 10 a.m.-2 p.m., free, FoodCommunityCulture.com.

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Dance, eat, and learn with others who share your love for all three at the second annual Food Social gathering, held at Dragon Rouge (2337 Blanding Ave., Alameda) on Saturday. DJs provide the sounds; local vendors including Mile SIX Sweet Treats, Ippo Ramen, Stinky Gourmet Corndogs, BBQ@Lux, CookieBar, and Lacomsel's Grill provide the food. A full bar will be available for attendees aged 21 and over. A free watermelon pumping demo and Vietnamese spring-roll-making lesson with Dragon Rouge's chef/owner Dan Nguyen add the educational component. — *Anneli Rufus*

Saturday, Oct. 5, 3-9 p.m., free. FoodSocial.org

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MOVIES

ANYTHING TO FIT IN

Jersey Boys (*Don Jon*) and Cannibals (*We Are What We Are*)

By Kelly Vance

Don Jon is a satirical character study with more character than satire.

Jon Martello, the subject of *Don Jon*, is instantly familiar to us, if only from movies. For starters, he lives in New Jersey, one of the most relentlessly stereotyped locales in North America. Writer-director Joseph Gordon-Levitt, who also stars as Jon, adds to that by making his lead character the archetypal Italian American Jersey Boy: a loud-mouthed, quick-tempered, slow-witted, outlandishly vain, lower-middle-class strivers whose otherwise dull existence is a nonstop competition for hustling local women out of nightclubs and into his bachelor-pad bed.

So Gordon-Levitt's movie creates obstacles for itself right away, from the very first scene. His New Jersey is not the New Jersey of Todd Solondz (*Dark Horse*, *Welcome to the Dollhouse*) or Woody Allen (*Broadway Danny Rose*), although we can see the broad outlines. It's not the place where Patton Oswalt got into trouble in Robert D. Siegel's *Big Fan*, and despite the Italian American connection, it's most definitely on a different planet than the one the late James Gandolfini inhabited, either on *The Sopranos* or in David Chase's sentimental *Not Fade Away*. Those productions all made a conscious effort to take the clichés in a new direction, to branch out from the things that Gordon-Levitt — a former child actor who was born and raised in Southern California — gets down and rolls around in.

"Don Jon" the ladies' man charges around in his muscle car, works out feverishly, faithfully attends church (never forgetting to hit the confessional, one of several running gags), and seemingly eats every meal with his parents (Tony Danza and Glenne Headly, in pure sitcom form). Jon and his meathead buddies talk in sports TV clichés and generally behave like lab rats in a social conditioning experiment. At dinner, he and his dad wear "wife beaters" and watch pro football on a jumbo screen while yelling at each other. One other plot wrinkle: Jon is a world-class Internet porn slave. Even after he bags the hottest hottie in town, club babe Barbara Sugarman (Scarlett Johansson) and they begin a "serious relationship," he cuffs the carrot in front of the little screen numerous times per day. Then he gleefully confesses everything, in detail, and the priest mechanically gives him the Our Father-and-Hail Mary sentence, which Jon bangs out along with sit-ups at the gym. *Don Jon*, however, is not a social-problem pic à la *Thanks for Sharing* with its sex-addicted urbanites. It's just a satirical character study with more character than satire.

Given this hectic, repetitive routine, one bro feels as if there is something missing from his life. Into the picture comes Esther (Julianne Moore), an older, more complicated woman Jon meets at the evening class he attends. Over and above the fact that she is a classic "cougar" who smokes weed and encourages nervous Jon to slow down and mellow out, Esther opens up new vistas for the Jersey Boy — which is what *Don Jon* is ultimately all about. There's a lesson here: Take every opportunity to get out of New Jersey.

Gordon-Levitt (*The Dark Knight Rises*, *Inception*, *Hesher*) has such a charismatic screen personality we can forgive him — to a degree — for most of his storytelling faults, like his decision to nail down Jon's personality traits with such heavy blows. We want to believe Jon will grow out of being an oaf, despite evidence to the contrary. Johansson is likewise ideally cast as hectoring housewife-in-waiting Barbara. Ditto Danza and Headly as Ma and Mrs. Martello, lite as if Danza's character from the *Taxi* TV show were fast-forwarded.

Don Jon
Written and directed by Joseph Gordon-Levitt. With Gordon-Levitt and Scarlett Johansson. Now playing.

We Are What We Are
Directed by Jim Mickle. With Bill Sage and Ambyr Childers. Opens Friday.

Moore, as usual, is an animal of a different stripe. In film after film — *Boogie Nights*, *The Big Lebowski*, *Far from Heaven*, *Children of Men*, *Savage Grace*, *The Kids Are All Right*, and *What Maisie Knew* — adventurous filmmakers have sought her out to project that unerring quicksilver unpredictability that has become her trademark. Moore specializes in causing movies to change direction, a difficult trick that she makes look easy. Gordon-Levitt relies on her in his feature-length directorial debut, and Moore's grief-stricken earth mother Esther not only saves Jon from himself, she saves the story. Smart decision.

In Jim Mickle's stylishly macabre *We Are What We Are*, a reclusive nuclear family of cannibals is slowly decimating the population of a rural community. Perhaps the outline sounds familiar. The new movie is adapted from Mexican filmmaker Jorge Michel Grau's 2010 release *Somos lo que hay*, which translated into English means "The Other White Meat." Or was it "Clean Plate Club"?

Head of the clan is bearded, stern patriarch Frank Parker (Bill Sage), who spends a lot of time in his combination workshop/dungeon/slaughterhouse, tending to business. Frank's two teenage daughters are ambivalent about the whole cannibalism thing. Fourteen-year-old Rose (Julia Garner) balks at kitchen chores involving cutting. Her older sister Iris (Ambyr Childers) has an inconvenient crush on a local law enforcer, Deputy Anders (Wyatt Russell), a former school classmate. Wonder what was in his lunchbox?

The Parkers belong to a tradition of crazy country folks with weird religious ideas, the sort of folks who look like they don't bathe. Their culinary notions come directly from dem ancestors, who first ate people in 1782. The family chronicle — there's always a Scary Old Book — explains everything, but the only thing that bloody, implacable Frank will say as he serves up the chili is, "It's our way." Turns out Frank is suffering from kuru, a form of prion disease that comes from ingesting contaminated human brain tissue. Also, Doc Barrows, the town physician (Michael Parks from *Django Unchained* and more than a hundred movies and TV shows), is onto the Parkers, so it's only a matter of time. Meanwhile, we amuse ourselves thinking up alternative titles: *Cloudy with a Chance of Eyeballs*; *Lady Fingers, Anyone?*; *The Silence of the Neighbors*, etc.

Director Mickle, who adapted the screenplay with Nick Damici, is a former production technician who worked his way up to make such titles as *Stake Land* and *Mulberry Street*. In addition to his gothic sensibility, Mickle has a talent for using sound. The obscure "old weird America" soundtrack tunes by Rube Lacy and other artists contribute to the eeriness. The silences in *We Are What We Are* have more power than any shock cuts. ●

Kelly.Vance@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by Melissa Levine (M.L.) and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to Zaineb.Mohammed@EastBayExpress.com.

OPENING

Gravity The most stunning science-fiction space adventure ever made, [illegible] Cuarón artfully combines a relatively straightforward space shuttle disaster scenario with his two-character cast — astronauts Sandra Bullock and George Clooney — and brings it to top speed with an absolutely astounding display of visual fireworks, [illegible] the Earth [illegible] into a [illegible] struggle on the edge of [illegible]. The visual effects by [illegible] are a quantum leap [illegible] from anything [illegible] example and the combination of [illegible] gives us no [illegible]. As usual, [illegible] (Children of Men, Y Tu Mamá También), who wrote the screenplay with his son Jonás, [illegible] places all the [illegible] action in a [illegible] framework. The result is a masterpiece (91 min.) (K.V.)

The Institute [illegible] that the Jejune Institute [illegible] an example of [illegible] reality gaming, and that the documentary is not really an investigation into [illegible] San Francisco [illegible] an example [illegible] It's [illegible] (92 min.) (K.V.)

Metallica: Through the Never — As IMAX 3D [illegible] Metallica fans may find the concert footage of this [illegible] semi-documentary [illegible] but the [illegible] (played by actor Dane DeHaan) [illegible] MTV [illegible] twenty years ago. [illegible] In the wasteland of [illegible] LA, [illegible] encounters [illegible], cops, and [illegible] metaphors of the apocalypse. The band's musical [illegible] should have been left on the cutting room floor. Director Nimród Antal is responsible for the screenplay, with input from the Metallica guys. (92 min.) (K.V.)

Parkland Chaotic events take place at Parkland Hospital in Dallas after the attack that assassinated President John F. Kennedy. (94 min.)

Runner Runner Believing that he has been [illegible] Princeton grad [illegible] Richie (Justin Timberlake) goes to Costa Rica to [illegible] (Ben Affleck) [illegible] (91 min.)

We Are What We Are A [illegible] family of [illegible] is slowly decimating the population of a small community in upstate New York [illegible] (105 min.) (K.V.)

When Comedy Went to School [illegible] documentary [illegible] a relaxed, affable look [illegible] at the golden age of Jewish comedy [illegible] Mountains, [illegible] generations of stand-up comedians [illegible]. Among the [illegible] at work and play: Jerry Lewis, Sid Caesar, Jackie Mason, Henny Youngman, Mort Sahl, Jerry Stiller, Jerry Seinfeld, Buddy Hackett, [illegible], Myron Cohen, and, amazingly, Dick Gregory. Narrated by Robert Klein. Directed by [illegible] and Ron Frank. Written by Lawrence Richards. (83 min.) (K.V.)

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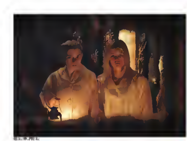
We Are What We Are

ONGOING

20 Feet from Stardom More musical talent on display than in any other pic you'll see this year. Director Morgan Neville's masterful documentary backgrounder on the golden age of black female backup singers hits us in a tidal wave of soul, as Merry Clayton, Darlene Love, Táta Vega, Claudia Lennear, Judith Hill, Lisa Fischer, Patti Austin, and many, many more singers demonstrate why they deserve the [illegible] that never materialized. Their "bosses" admire the singers' work, too — we hear from Stevie Wonder, Mick Jagger, Bruce Springsteen, producer Lou Adler, et al. Among the treasure of anecdotes, the story of how Ms. Clayton was rousted out of bed in the middle of the night to come to the recording session to sing the powerhouse "Rape! Murder!" refrain in the Rolling Stones' "Gimme Shelter." Lovers of American R&B and soul will never get tired of watching this movie and its treasure of performance footage. (90 min.) (KV)

Baggage Claim Stupid situations arise when a single airline flight attendant (Paula Patton) [illegible] must get engaged — never mind why — in thirty days' time, with the help of friends who fix her up with a string of unsuitable prospects. She "accidentally" runs into them, etc. The plot is as non-threatening as [illegible] than Patton and the rest of [illegible] cast (Derek Luke, Jill Scott, Taye Diggs, [illegible], Tyler Lepley et al.). It's practically a one-man show by David E. Talbert, who adapted the screenplay from his own novel and directed. Not very challenging (96 min.) (KV)

Battle of the Year [illegible] is a hip-hop [illegible] but [illegible] nothing more than to see an American team win the Battle of the Year, an international b-boy tournament. [illegible] coach (Josh Holloway), a [illegible] basketball [illegible] to select, then train a worthy team. [illegible] 13 [illegible] b-boys, but a [illegible] unit. Also his assistant (Josh Peck) and a choreographer (Caity Lotz) [illegible]. (110 min.)

Besharam A [illegible] (Ranbir Kapoor) steals cars to support an orphanage until he unwittingly hurts the love (Pallavi Sharda) of his life. (142 min.)

Blue Jasmine One of the very best dramas in Woody Allen's lengthy directorial career. [illegible] Cate Blanchett as [illegible], a pill-popping, vodka-guzzling, cash-strapped former New York socialite fallen on hard times, who comes to stay with her polar-opposite working-class sister (Sally Hawkins, [illegible]) in San Francisco's Mission District. Yes, Allen is clearly [illegible] Williams' *A Streetcar Named Desire* (without attribution), but he makes it ours as fresh as this morning, with a bittersweet tone of regret and melancholy tinged with earthy Bay Area [illegible]. Among the typically large and [illegible] cast are plenty of Type-A personalities for Blanchett's lost character to react against: Alec Baldwin (as Jasmine's financial-crook husband), Bobby Cannavale (the sister's working-stiff boyfriend), Andrew Dice Clay (sister's ex), Peter Sarsgaard (as [illegible]), Louis C.K. (a [illegible]), and Michael Stuhlbarg (a horny dentist). It [illegible] the Allen [illegible] highlight reel. (98 min.) (KV)

Cloudy with a Chance of Meatballs 2 [illegible] Chester V [illegible] Flint Lockwood (Bill Hader) gets to join Chester's company, where he can [illegible] full time on [illegible] to help mankind. [illegible] discovers [illegible] which [illegible] is still operating, but now [illegible] hybrids. With the fate of humanity in Flint's hands, he and his friends set out to [illegible] and other deliciously dangerous creatures. (95 min.)

Despicable Me 2 Sequel to the animated monster epic, following the Anti-Villain League's [illegible] biggest enemy yet. Directed by Pierre Coffin and Chris Renaud; written by Ken Daurio and Cinco Paul. [illegible] by Steve Carell and [illegible]. (98 min.) (KV)

Don Jon Actor Joseph Gordon-Levitt lets it all hang out as Jon Martello, a New Jersey guy who goes to dinner regularly [illegible] with his [illegible] picks up young girls at nightclubs, and [illegible] Internet porn [illegible] a day. If [illegible] well [illegible] he [illegible] character study of a young man on a journey of self-discovery. [illegible] the "Jersey Guy" stereotypes as thickly [illegible] Jon, his Internet, his [illegible], and his new girlfriend Barbara (Scarlett Johansson) — and it gums up the works. Luckily for all, there's the figure of Esther (Julianne Moore), a [illegible] who shows Jon another way. [illegible] that might have been [illegible], but which is still pretty good. Tony Danza and Glenne Headly [illegible] Jon's parents (90 min.) (KV)

Elysium In the future, when polluted, overpopulated Earth is inhabited by the lower classes, and the elite have fled to the clean and [illegible] space station, a [illegible] factory worker (Matt Damon) gets on a collision course with the chief of Elysium security (Jodie Foster) and her brutal underlings, and [illegible]. It's written and directed by South African [illegible] Neill Blomkamp (District 9), so it's never boring. And it plays with a few interesting ideas before it dissolves into a [illegible] blow-em-up. But one or two questions linger, such as: Whose idea was it to give the Foster character that silly accent? Rousing support [illegible] by Sharlto Copley, Diego Luna, Wagner Moura, and William Fichtner. Also with Alice Braga, [illegible] as a pathetic mother (109 min.) (KV)

Enough Said Julia Louis-Dreyfus, nobody's idea of an indie movie maven, does her best to [illegible] Los Angeles massage therapist named Eva. But it's James Gandolfini, in one of his final roles, who [illegible] Albert, a widowed single father who pairs up with single mom Eva, [illegible] the [illegible] of writer-director Nicole Holofcener's [illegible] of manners. [illegible] Catherine Keener as a massage client with complications, Tracey Fairaway as Eva's daughter and the ubiquitous Toni Collette as Eva's best friend. [illegible] (91 min.) (KV)

Showtimes Online
Movie showtimes and online ticket-buying at EastBayExpress.com

The Family American [illegible] Robert De Niro [illegible] and his family [illegible] to a small town in Normandy in the witness protection program, and of course he, his wife (Michelle Pfeiffer), and their teenage kids (Dianna Agron, John D'Leo) leave a trail of corruption and bodily harm in everything they do. We laugh the first time, but less with each repetition. Up until the final ten minutes, it's a predictable, lightweight comedy [illegible] it's just a [illegible]. Writer-director Luc Besson (The Fifth Element) can do much better than this. Also with Tommy Lee Jones (111 min.) (KV)

The Grandmaster The story of the martial arts master (Tony Leung Chiu-wai) who taught the Wing Chun style of kung fu to Bruce Lee. (130 min.)

In a World... A vocal coach (Lake Bell) [illegible] with her [illegible] and his [illegible] voiceover work on the [illegible] for a big-budget [illegible]. Written and directed by Lake Bell (93 min.)

Inequality for All In this thorough, user-friendly documentary, UC Berkeley professor and [illegible] Robert Reich, [illegible] of Labor [illegible], [illegible] the highlights of his "Wealth and Poverty" class to [illegible] and why [illegible] economic inequality is hurting everyone in the [illegible]. Reich's engaging personality keeps the [illegible] and the graphics are concise and imaginative. The problem, says Reich, is that we are losing sight of opportunity in America, and of the very best [illegible] to galvanize debate among believers and [illegible] alike (85 min.) (KV)

Insidious: Chapter 2 Soon after their bittersweet [illegible] with evil spirits that possessed their son, the Lamberts, Renai (Rose Byrne) and Josh (Patrick Wilson), are ready for their lives to return to normal. However, possessed still [illegible]

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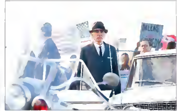
especially with Josh, who [illegible] is possessed too. In order to save Josh's soul and finally defeat the malevolent force around them, Lorraine Lambert (Barbara Hershey) and her ghost-hunting friends investigate the past to save her family's future. (105 min.)

Instructions Not Included A man who has made a new life for himself and the daughter left on his doorstep 6 years ago fears his family threatened when the birth mother resurfaces. (115 min.)

Lee Daniels' The Butler Director Lee Daniels and actors Forest Whitaker and Oprah Winfrey take the story of the civil rights era of 20th-century America, told through the eyes of [illegible] Luther King Jr. to Malcolm X [illegible] named Cecil Gaines (Forest Whitaker), who served seven US presidents and occasionally, only [illegible] history from its [illegible] Danny Strong, adapted from Wil Haygood's newspaper feature. Why bother with such a marginal figure? One concept is to set an exceptional cast of character actors loose on a big, [illegible] story: Winfrey, Terrence Howard, David Oyelowo, Cuba Gooding Jr., Lenny Kravitz, Vanessa Redgrave, John Cusack (as Richard Nixon), Alan Rickman (Ronald Reagan), Jane Fonda (Nancy Reagan), Liev Schreiber (Lyndon Johnson), Robin Williams (Dwight D. Eisenhower), et al. The best answer is [illegible] in the expressions on the faces of Whitaker and Winfrey as the Butler and his long-suffering wife, when the [illegible] around them. Narrowly misses being the African-American Forrest Gump, but hooray for the [illegible] (132 min.) (KV)

Little Mermaid 2nd Screen Sing-along A [illegible] theatrical experience [illegible] combines the Disney film with [illegible] by engaging with key moments of the [illegible].

March of the Penguins If you're short on [illegible] this astonishing [illegible] documentary from first-time director Luc Jacquet. Hard times may have befallen you, but at least you're not a penguin, an animal destined to repeat a devastating sequence of events every year for nine months, in the [illegible] to reproduce. Jacquet begins the film in March, the end of the Antarctic summer, and follows the penguins as they begin their [illegible] 70 miles south to their breeding grounds. Like so much in this visually gorgeous movie, marching penguins are something to see: a line of black [illegible] waddlers, tilting [illegible] side to side as they lug their tremendous bulk across the ice. From here it's 80 minutes of struggle, with here and there a moment of joy. Where it falters is in the melodramatic narration read in [illegible] tones by Morgan Freeman. They would have [illegible] (84 min.) (M.L.)



Rush.

Museum Hours In Vienna a [illegible] American tourist named Anne (Mary Margaret O'Hara) wanders into the Kunsthistorisches Art Museum and befriends Johann (Bobby Sommer), one of the guards. Pretty much nothing else happens in this [illegible] character study by writer-director Jem Cohen, but Anne and Johann's gentle new relationship acquires a certain rhythm as they get to know each other. Of course their lives are more complicated than they appear to be at first. [illegible] entertainment. (107 min.) (KV)

Percy Jackson: Sea of Monsters A [illegible] of the [illegible] Rick Riordan novel The Sea of Monsters. The son of Poseidon (Logan Lerman) and his friends go on a journey to the Sea of Monsters to find the mythical "Golden Fleece" and stop an ancient evil from rising. Directed by Thor Freudenthal; also [illegible] Alexandra Daddario [illegible] Stanley Tucci. (106 min.)

Planes This [illegible] from Disney [illegible] the story of Dusty Crophopper, a [illegible] crop duster with dreams of competing as a high-flying air racer. Featuring the voices of Dane Cook, [illegible] Julia Louis-Dreyfus, Val Kilmer, [illegible] (92 min.)

Populaire French [illegible] begs us to follow along as an [illegible] named Rose Pamphyle (Déborah François) [illegible] for the world speed-typing championship [illegible] 1958. In [illegible] Rose's [illegible] — egged on by her single-minded [illegible] boss (Romain Duris) — would be a preamble to something bigger and funnier. Here, alas, it's practically the only thing going on. [illegible] director Régis Roinsard, who [illegible] the screenplay with Daniel Presley and [illegible], is guilty of aggravated [illegible] with this [illegible], dead-end [illegible] Jean Dujardin school of parody (The Artist [illegible]) (111 min.) (KV)

Prisoners Keller Dover (Hugh Jackman) faces a parent's [illegible] nightmare when his 6-year-old daughter, Anna, and her friend go missing. The only lead is an old motorhome that had been parked on their street. The head of the investigation, Detective Loki (Jake Gyllenhaal), arrests the driver (Paul Dano), but a lack of evidence forces Loki to release his only suspect. Dover, knowing that his daughter's life is at stake, decides that he has no choice but to take matters into his own hands. (153 min.)

Riddick Left for dead on a sun-scorched planet, Riddick (Vin Diesel) fights for survival against alien predators more lethal than any [illegible] he has yet encountered. His only hope for escape is to [illegible] emergency beacon, but that brings with it a different [illegible]. The first ship [illegible] an especially vicious [illegible], the second is led by a man from Riddick's past. With time running out, Riddick realizes that [illegible] will have [illegible] his head as a trophy. (119 min.)

Rush The dramatized story of Formula 1 racing [illegible] James Hunt (Chris Hemsworth) and Niki Lauda (Daniel Brühl) and their [illegible] rivalry on the world's road-racing courses in the 1970s has everything going for it: [illegible] characters, bright [illegible] (by screenwriter Peter Morgan), [illegible] racing action, and [illegible] acting by [illegible] (as [illegible] playboy [illegible] Hunt) and [illegible] (as [illegible] Austrian Lauda [illegible]). [illegible] Grand Theft Auto [illegible] all the [illegible] and the budget [illegible] Olivia Wilde, Christian McKay, Alexandra Maria Lara, and Pierfrancesco Favino. A [illegible] all the way. (123 min.) (KV)

Short Term 12 A supervisor (Brie Larson) at a foster home for at-risk teens connects with a new resident (Kaitlyn Dever) while facing a personal crisis of her own. (96 min.)

The Spectacular Now An innocent, [illegible] teenager (Shailene Woodley) begins dating the charming, [illegible] (Miles Teller) who awoke [illegible] after a night of heavy partying. (95 min.)

Wadjda A rebellious Saudi girl (Waad Mohammed) enters a Koran recitation competition at her school as a way to win enough money to buy the [illegible] bicycle. (98 min.)

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Metallica Through the Never

We're the Miller[s] It goes on just a bit too long and seriously loses its nerve at the end, but this below-similar comic road trip's hilarious dialogue and [illegible] are more fun than a bong full of [illegible]. Small-time weed dealer Jason Sudeikis gets in a bind and is forced to enlist a pole dancer (Jennifer Aniston), a runaway teen (Emma Roberts), and an incredibly innocent neighbor kid (Will Poulter) to pose as his straight-arrow "family" in smuggling an RV [illegible] across the border and back to [illegible]. Along the way, director Rawson Marshall Thurber and his [illegible] [illegible] and [illegible] [illegible] border in the first act, [illegible] [illegible] acting all around, including Ed Helms, Nick Offerman, and Kathryn Hahn. (110 min.) (KV.)

The Wizard of Oz: IMAX 3D [illegible] When a tornado rips through Kansas, Dorothy (Judy Garland) and her dog, Toto, are whisked away in their house to the magical land of Oz. They follow the Yellow Brick Road toward the Emerald City to meet the Wizard, and en route they meet a Scarecrow (Ray Bolger) that needs a brain, a Tin Man (Jack Haley) missing a heart, and a Cowardly Lion (Bert Lahr) who wants courage. The wizard asks the group to bring him the broom of the Wicked Witch of the West (Margaret Hamilton) to earn his help.

The Wolverine Hugh Jackman brings an appropriately rugged weariness to the role of the title Marvel Comics superhero, a reluctant immortal who journeys to Japan and gets caught up in a ninja-vs.-yakuza war over Mariko (Tao Okamoto), the granddaughter of the man Wolverine saved from the Nagasaki A-bomb blast at the end of WWII. (Got all that?) [illegible], including his elfin "bodyguard" Yukio (Rila Fukushima), all love him, but the only one the clawed one [illegible] is his dead wife (Famke Janssen). Smooth and restrained as the story is, filmmaker James Mangold and writers Mark Bomback and Scott Frank paint it in bold, vivid [illegible] comic-book [illegible], [illegible] by comparison. [illegible] support [illegible] Will Yun Lee as an arrow-firing warrior and Svetlana Khodchenkova as Viper, a poison-squirting femme fatale. (126 min.) (KV.)

The World's End The UK's Shaun of the Dead gang — director Edgar Wright, writer/actors Simon Pegg and Nick Frost — are back for an agreeably zany knees-up in the male-bonding comedy [illegible] of middle-aged guys try to re-create the epic pub crawl of their youth. The [illegible] return to the border and last pub [illegible] [illegible] to the [illegible] of Wright and Pegg's screenplay. If your idea of [illegible] entertainment is watching a squad of drunken Englishmen being chased by [illegible] robots with [illegible], [illegible] search no more. Featuring Eddie Marsan, Paddy Considine, Martin Freeman, and Rosamund Pike. (109 min.) (KV.)

Young Detective Dee: Rise of the Sea Dragon [illegible] [illegible] the Imperial police force and [illegible] [illegible] through Imperial [illegible] (133 min.)

ONE NIGHT STANDS

THURSDAY, OCTOBER 3

Sex, Love, & Salsa (92 min., 2013). (Grand Lake Theater, Oakland, 4:00, 6:00, 8:00)
Monsters University (104 min., 2013). (The New Parkway, Oakland, 8:30)
[illegible] (102 min., 2006). In Malagasy with English subtitles (UC Berkeley, [illegible], 6:30)
Notes for an African Orestes (65 min., 1970). Pier Paolo Pasolini (UC Berkeley Art Museum and Pacific Film Archive, Berkeley, 7:00)
The Way Way Back (103 min., 2013). (Parkway, 7:00)
[illegible] Bombay (95 min., 2013). San Francisco Jewish Film Festival Winter Nights (Magnes Collection of Jewish Art and Life, Berkeley, 7:00)
The Birds (119 min., 1963). (The Magick Lantern, Point Richmond, 7:30)
This Is the End (107 min., 2013). (Parkway, 9:00)
Sunset Boulevard (110 min., 1950). ([illegible], 7, 9:00)
Deceptive Practice: The Mysteries and Mentors of Ricky Jay (88 min., 2012). (Berkeley, 9:30)

FRIDAY, OCTOBER 4

Young Frankenstein (105 min., 1974). New Parkway Family Classics (Parkway, 4:00)
Love Is Colder Than Death (88 min., 1969). Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder (BAM/PFA, 7:00)
Little Shop of Horrors (94 min., 1986). Sing-along Cinema (Ferry Lawn, Jack London Square, Oakland, sundown)
Harold and Maude (91 min., 1971). [illegible] Summer Cinema (Crescent Lawn, [illegible] and Addison sts., Berkeley, 7:30)
Ali: Fear Eats the Soul (93 min., 1974). Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder (BAM/PFA, 9:00)

SATURDAY, OCTOBER 5

Teorema (105 min., 1968). Pier Paolo Pasolini (BAM/PFA, 6:30)
Loving You (101 min., 1957). [illegible] Actor (BAM/PFA, 8:15)
R. Kelly's Trapped in the Closet (43 min., 2005). (Parkway, 10:00)

SUNDAY, OCTOBER 6

[illegible] (116 min., 2013). (Parkway, 1:00)
[illegible] (93 min., 2000). Yang Fudong's [illegible] (BAM/PFA, 3:30)
Hawks and Sparrows (89 min., 1966). Pier Paolo Pasolini (BAM/PFA, 7:10)
The [illegible] (90 min., 1931). ([illegible], Berkeley, 7:30)

MONDAY, OCTOBER 7

White Zombie (68 min., 1932) and **Night of the Living Dead** (96 min., 1968). The [illegible] Theater Double Feature with guest host Lord Blood-Rah. (Parkway, 8:00)
No One Knows About Persian Cats (106 min., 2009). (220 Stephens Hall, UC Berkeley, 2:00)

TUESDAY, OCTOBER 8

[illegible] (141 min., 1978). Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder (BAM/PFA, 7:00)
The Revolutionary (10[illegible] min., 2013). (BAM/PFA, 7:00)
The Last Supper (120 min., 1976). (International House, UC Berkeley, 7:00)

WEDNESDAY, OCTOBER 9

[illegible] to Remember (90 min., 2013). (Parkway, 6:30)
Breaking the Frame (100 min., 2012). Alternative Visions (BAM/PFA, 7:00)
[illegible] Part 8 (90 min., 2013). (Rialto Cinemas Elmwood, 7:00)
[illegible] This World (83 min., 2011). (Humanist Hall, Oakland, 7:30)

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MUSIC

TOO DAMN LOUD

Evidence suggests that hearing loss for musicians and fans is getting worse.

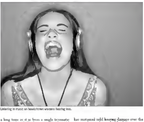
By Ellen Cushing

Kathy Peck will always remember the time she opened for Duran Duran, though not necessarily for the reason you might think. It was 1984, and The Contractions, the all-female punk band for which she played bass and sang, had been asked to open for the band — then one of the biggest in the world — which was filming one of the first-ever MTV concert specials at the time at the Oakland Coliseum. "It was a funny combination," Peck recalls now, given the difference between the two groups' respective genres, but undoubtedly a huge opportunity for her and her bandmates. For the occasion, Peck borrowed an extra-powerful amp from a friend. "It was great," she said. "But after that my ears started to ring and my hearing went down." Ultimately, she said, it got so bad she could no longer hear normal conversation. "I saw mouths moving and I thought it was a joke. I became deaf for ten years." When I asked what it was like to not be able to play music, she pauses and closes her eyes briefly. "It was really weird."

Two decades and a surgery later, Peck has her hearing back, and she's decided to devote her life to helping other musicians avoid what happened to her through her nonprofit Hearing Education and Awareness for Rockers, or HEAR, which celebrates its 25th anniversary this year. "Hearing loss is insidious," she said, sitting in her Lower Pacific Heights home office, a high-ceilinged room adorned in equal measure with musical instruments — Peck still plays and, in fact, recently recorded an album — and plaques, proclamations and the like stemming from her work with HEAR. "It creeps up on you and you don't know it, and then it's gone. And people don't know. So that's why I'm doing this."

"Doing this" entails producing public-service announcements, distributing earplugs at concerts, conducting hearing evaluation clinics, and running workshops both for professional groups like the San Francisco Symphony as well as at local schools.

The facts are startling. A 2009 study of "intentional exposure to loud music" released by MTV and Vanderbilt University found that nearly half of its 2,500 participants had experienced hearing loss or ringing of the ears. In the study's notes, author Roland Eavey wrote, "hearing loss is so prevalent that it has become the norm," before comparing the increasing incidence of hearing loss to a speeding bus headed toward a brick wall and alluding to the possibility of a large-scale epidemic.



Listening to music on headphones worsens hearing loss.

As Peck mentioned, hearing loss is cumulative, meaning it's just as likely to come from exposure to moderately loud music over a long time as it is from a single traumatic event. It's largely for this reason that she (and many audiologists) believe that musicians are at increased — and increasing — risk of hearing damage. "In our industry, it's just so prevalent," she said. "So, so prevalent."

And there's evidence that it's getting worse as a result of several macro-level trends. "Essentially there's no regulation on how loud something can be," explained Eliot Curtis, a longtime musician and sound engineer who runs the Oakland recording studio Tones on Tail. "And people get this idea that it's a better record if it's mastered louder." The phenomenon Curtis is describing is generally known within the recording community as a result of the "loudness wars," a ratcheting-up of volume levels on recorded music, and that's been hastened by the rise in low-quality audio formats like MP3s.

Audiophiles have long bemoaned the trend toward audio compression, but aesthetics aside, audiologists warn that increasingly loud music could spell an epidemic of hearing loss among all sectors of the population, not just musicians — especially when said music is consumed via in-ear headphones, which sit dangerously close to the ear canal. (Many doctors, in fact, attribute the meteoric rise in teen hearing loss — up 31 percent in the last 25 years, according to study published this April in the *Journal of the American Medical Association* — to in-ear headphones, and earlier this year, New York City Mayor Michael Bloomberg launched a quarter-million-dollar campaign to educate city teens about the dangers presented by personal music players.)

And at the same time, several of the musicians I talked to for this story speculated that live music may be getting louder too. Part of that's due to recent venue-design trends toward hard surfaces and little insulation, but many bands also include in their technical riders provisions that their sound levels be set at a certain baseline. "Bands that I've seen, like Sunn O))), Acid Mothers Temple, Deerhunter have a line that says, 'These guys play really loud,'" said Ian Staub, who plays with the San Francisco band Metacomet and who has sustained mild hearing damage over the course of more than a decade playing music. (Sunn O))), in fact, includes a minimum noise level provision in its show contract.) "A lot of [levels at live shows] are really high," Peck said, adding that while some noise restrictions exist for venues, outdoor festivals are all but entirely unregulated. Enacting and strengthening such laws is a priority for HEAR — as is beefing up education programs and increasing visibility, as is putting out PSAs. "There's just so much to do," she said with a sigh.

And it's an uphill battle. Simply maintaining funding is a struggle in an era of continued austerity for nonprofits. Moreover, much of HEAR's work centers around hearing-loss education programs in schools, but as arts education continues to be gutted, workshops like that are harder to set up and pay for. And then there's the central, vexing irony of hearing loss protection among musicians. Strong, full, precise hearing is essential to a musician's livelihood, but it's likely that the best way to protect it is to spend less time playing and seeing music. And what earplugs, especially cheaper ones, are designed to do — eliminate noise, particularly at certain frequencies — is precisely counter to the goal of a musician or sound engineer. (This is a large part of why HEAR devotes many of its resources to distributing high-quality, custom-made earplugs at a reduced price to musicians.)

"I think among musicians [hearing loss] is something that is talked about," said Staub. "But the consensus is often, 'but [earplugs] makes the music sound like shit, [and] I can't properly hear myself, thus I can't perform properly.'"

Ultimately, it seems, hearing loss is a hazard of the trade, and a calculated risk. Staub says he's cognizant but judicious about when he uses earplugs, and Curtis said he "saves up" for loud shows by avoiding earbuds, standing close to amps, and the like. "It's a very difficult thing," said Peck. "The ear is so delicate. We're just trying to do what we can." ●

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ROCKTOBER

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A NEW KIND OF VENUE

A new multi-purpose space hopes to increase downtown Oakland's nightlife offerings — safely

By Whitney Phaneuf

Oscar Edwards is hesitant to call his new downtown Oakland multi-purpose space, called Venue, a nightclub, even though he said he envisioned it as "something between Yoshi's and The New Parish." With three floors and four different event spaces, Venue will host concerts, DJs, and art shows, plus serve smoothies in the mornings and bar food in the evenings. It joins a growing list of nightlife offerings on the 400 block of 14th Street, between Broadway and Franklin Street, including Geoffrey's Inner Circle, a new wine and hookah lounge, HUSH, owned by Tony! Toni! Toné! founder D'wayne Wiggins, and a soon-to-open speakeasy in the location that formerly housed the live music venue Golden Bull.

The 28-year-old Edwards has been throwing parties in the East Bay and San Francisco for years, sometimes under his name, other times as DJ Truth. He established himself as a DJ while attending San Francisco State, where he earned a bachelor's degree in broadcast and electronic communication arts and a master's degree in marketing. "I learned a lot about venues just from DJing," said Edwards, who lives in Oakland's Laurel district.

While Edwards isn't new to the nightlife scene, his involvement hasn't been without incident. Prior to purchasing Venue in late 2011, Edwards was affiliated with two parties that ended in violence. In 2010, Edwards was the promoter of a Halloween party at Sweet's Ballroom where a man opened fire on the crowd, injuring nine people, according to the *Oakland Tribune*. Upon investigation, police discovered that the venue's owners didn't have a permit to host a special event, which Edwards said he didn't know at the time. Edwards also said the venue required him to hire its security team for the event, but that "none of the guards had insurance; they were just people in security jackets."

Then, in October 2011, Edwards DJ'ed at a party in a San Leandro tattoo shop, after which three young people were shot and killed and another three were wounded, according to the *Oakland Tribune*. Edwards said the San Leandro Police Department mistakenly identified him as the promoter.

The location that houses Venue has seen its share of violence as well. It was formerly occupied by The House of Music, a venue and recording studio started by Wiggins and promoter Yulanda Washington. According to Oakland Local, during the time House of Music was open, calls to police for 420 14th Street were made for incidents including assault, theft, and forcible rape on an unconscious victim — however it was unclear whether the incidents happened at House of Music or the Golden Bull next door, which shares the same address.

Venue took nearly two years to build.

After House of Music closed, Edwards rented the third floor, a 1920s ballroom, for an event. That's when he learned that the venue was originally an Elks Lodge and had never been properly upgraded to be a nightclub. "The city told me it wasn't on the up and up," Edwards said. "It was beaten to hell."

Edwards took ownership of the space in December 2011 and spent nearly two years reconstructing it, adding safety features like fire alarms and sprinklers and turning its three floors into four distinct businesses. Without investors or funding, Edwards did most of the work himself with one other contractor, paying for it incrementally through DJ gigs and his video production business.

On the first floor is Blend, a smoothie bar and art space, and 510 Spokes, a bike parking and repair facility; the second floor is a club, restaurant, and VIP room called Vinyl, which has a capacity of three hundred; and the third floor is a concert hall called Grand Live, which holds five hundred. Edwards installed a DJ booth on every floor, and included amenities like a stripper pole and poker setup in Grand Live's artists' room.

Dividing the space was a deliberate choice, Edwards explained, to avoid some of the problems that have plagued similarly large nightlife venues.

"A big nightclub doesn't work in downtown Oakland, not like back in 2007," said Edwards. "That's a big thing I learned — understanding the difference between clubs and concerts. We have a little of everything."

The space officially opens in October, but is already operating on a limited basis: Blend has been open in the mornings, Grand Live has held sporadic concerts, and Vinyl has hosted events like Oakland Live, a showcase of local artists produced by Mistah F.A.B. and DJ Twelve that takes place every Wednesday.

Edwards said future regular events will likely include The People Party and Reggae Gold, both currently held at The New Parish, and the San Francisco party Sound Clash. The annual Halloween party A Nightmare on Broadway will take over all three floors of Venue this year, leaving its former home at the Marriott Oakland City Center. On October 12, the hip-hop battling league King of the Dot will hold its first Bay Area rap battle in four years at Grand Live; tickets are expected to sell out.

Based on his past experiences, Edwards said he's invested heavily in security, implementing a plan that calls for one guard per every forty people. But he hopes that increased neighborhood activity will also help keep crime to a minimum. "This block has been busting within the last six months," Edwards said. "When I first came here, there was no foot traffic downtown." ●

Feedback@EastBayExpress.com

Show Details
King of the Dot will take place at Grand-Live (420 14th St., Oakland) on Saturday, Oct. 12. 2 p.m., $25-$250. VenueOakland.com

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Funky vitriol, surefire pop and blistering fusion

Elvis Costello and The Roots

Wise Up Ghost

This collaboration between anarchic polymath Elvis Costello and hip-hop combo The Roots isn't as incongruous as it might seem. The Roots hedge old-school funk with hip-hop, and Costello's music has always had undercurrents of rhythm and blues. His 1980 album *Get Happy* mined Sixties Motown and Stax R&B, and 2006's *The River in Reverse*, his collaboration with New Orleans icon Allen Toussaint, found him embracing the plethora of N'Awlins influences. *Wise Up Ghost* isn't a rock 'n' roll album but it does find Costello sounding refreshingly reinvigorated — it's a funky counterpart to his 1986 release *Blood and Chocolate*. While no longer that Angry Young Man, Costello is still able to muster the vitriol & verve necessary to match the lyrics, and The Roots provide muscular, full-sounding settings for memorable songs co-written by The Roots' ?uestlove (aka Ahmir Thompson).

"Walk Us Uptown" is a fierce hip-hop/funk/reggae amalgamation, with a mischievously surly strut kicking off the proceedings. "Sugar Won't Work" (a line from the Bogart/Bacall film *The Big Sleep*) and "Refuse to Be Saved" are very snaking, slightly sinister funk tracks that evoke Sly & The Family Stone circa *There's A Riot Goin' On*, both loaded with punchy, chunky, volatile playing. "Tripwire" is an unlikely title for an aching, forlorn ballad — stylistically mixing doo-wop and Al Green-style Southern soul — rendered all the more potent by Costello's silky, understated delivery and a chorus that won't quit. "Viceroy's Row" has a cool, lounge-y Steely Dan-like vibe. *Ghost* is Costello's most consistently playable platter since 1996's *All This Useless Beauty*. (Blue Note)

— *Mark Keresman*

The Fresh & Onlys

Soothsayer

In a musical climate that praises and discards new bands according to the shrinking length of a press cycle, The Fresh & Onlys are steadfast and consistent. Led by pop craftsman Tim Cohen, the San Francisco band doesn't pander to trends, and on *Soothsayer*, the follow-up EP to last year's *Long Slow Dance*, it presents five surefire pop songs and one experimental track.

Light percussion trots beneath Cohen's rich vocals on the title track until guitarist Wymond Miles rings out a hazy chord with shimmering notes in its wake. Guitar leads pirouette through the up-tempo outro as Cohen's croon mingle with a lush bed of cymbal and blissful keyboard sustain. "Drugs" is a punchy new wave number that sticks out amid the band's restrained pop style. It trades a Cars-like chorus for a foot-stomping verse not dissimilar to the glam-washed punk on the debut album of late Seventies act The Only Ones (a band that might've inspired The Fresh & Onlys' own moniker). Apparently, The Fresh & Onlys used this EP as a way to release tracks they considered thematically unsuited for *Long Slow Dance*, but it still contains hits like "Soothsayer" and "Deluge of War." And one can imagine the excellent but uncharacteristic track "Drugs" becoming a cult favorite among fans. *Soothsayer* isn't a dump for subpar material that didn't make the full length; it's just another high point in the Fresh & Onlys' impeccable repertoire. (Mexican Summer)

— *Sam Lefebvre*

Dave Holland

Prism

When Miles Davis brought Dave Holland from London to New York in 1968 to replace Ron Carter in his band, the English bassist soon found himself at the forefront of the fusion movement in jazz. Holland played on the following year's *In a Silent Way*, which hinted at the direction the trumpeter was about to take, and on 1970's *Bitches Brew*, Davis' full-blown, hugely popular and highly controversial foray into fusing the improvisational spirit of jazz with the rhythms and volume of rock.

Holland returns to the fusion realm with Prism, which is the title both of his new CD on his own Dare2 label and the name of a blistering new quartet featuring guitarist Kevin Eubanks, keyboardist Craig Taborn, and drummer Eric Harland. Eubanks, who first recorded with the bassist in 1981, gets an amazing array of electrified sounds — high-voltage screams, prickly staccato notes, sweetly searing warps — out of his instrument, and Taborn switches between acoustic and electric pianos. Harland, perhaps the most consistently inventive drummer performing today, executes both funk and straight-ahead beats with aplomb, throwing unexpected cross-rhythms onto his path without tripping over them. The leader supplies a fat bottom to the proceedings with his upright bass, and his solos are models of subtle musical intelligence. Holland, Taborn, and Harland contributed two tunes apiece, and Eubanks wrote three. Holland's bluesy, wonderfully laid-back "The Empty Chair (for Clare)" — which uses a groove akin to but slower than that of Donny Hathaway's "The Ghetto" — is especially satisfying. (Dare2 Records)

Dave Holland
PRISM

— *Lee Hildebrand*

Dave Holland's Prism plays the SFJAZZ Center (201 Franklin St., San Francisco) on Sunday, Oct. 6, 7 p.m., $25-$85. SFJAZZ.org

CONCERTS & CLUBS

THURSDAY 3

EAST BAY

Blues, Folk & Country

Annie Hancock Freight & Salvage Coffeehouse, 8 p.m., $18.50, $20.50

Classical & Opera

Berkeley Symphony Opening Night performing Edmund Campion's Ossicles, Wagner's Siegfried Idyll, and Rachmaninoff's Second Piano Concerto w/ Joana Carneiro conducting, Zellerbach Hall, 7 p.m., $15-$74

Jazz, Lounge & Cabaret

The Bryan Girard/Wayne Feltig Quartet Caffe Trieste, 7 p.m., free

Happy Pedicab A rotating Series 9 artists, The Marsh Arts Center, 7 p.m., free

San Francisco Jazz Channel Monkey Forest Road, 7:30 p.m., free

Joel Fetterman, Akira Fielder, and the Latin Creative Music Trio Duende, 9 p.m., $17

Rod Dibble Dinner jazz with guest cabaret singers, The Alley, 9 p.m., and

Rock & Pop

2013 EBAYE Gala w/ Bonnie Ignites and a surprise headline band, Yoshi's Oakland, 6 p.m., $150

AHA Sonoma w/ The Dress Rehearsal, Schubert's Little Second, 8 p.m., $7

Emily Teller w/ Austin Quattlebaum and Sound All, Starry Plough, 8 p.m., $8, $7-$12

The Lost Hippies Starry Plough, 8 p.m., free

The Rocket Queens w/ ADD/C, The Uptown, 9 p.m., $8

Heavy Metal Night punk and metal Battle of the Bands night, Continental Club, 9 p.m., $5

Soul, Funk, R&B & Hip-Hop

The Afrobeat Experience The Legionnaire Saloon, 10 p.m., $10

The Coldbrew Soundsystem w/ Howell-Dashiell, The New Parish, 9 p.m., $15, $20

Crackin' Wise w/ The Gentle Highs, The Layover, 10 p.m., free

Soul Mobb Ashkenaz, 8:30 p.m., $12

World, Latin, Reggae & Reggaeton

East Bay Center for the Performing Arts' Padrones a Tiempo [illegible] Center Stand, noon, and

SAN FRANCISCO

Blues, Folk & Country

Blind Willies w/ Wesley Hartley and the Traveling Trees, [illegible], 9:30 p.m., $7

Marble Music Sound & Stage, 7 & 9 p.m., $15

Forbes Holy Miller w/ Bob Reinert, Slim's, 9 p.m., $15, $20

Noah Smith w/ Jeff Campbell, Hank Utah, 8 p.m., $10

Midnight Mars from the Midnight Gamblers Bottom of the Hill, 9 p.m., $7

Classical & Opera

San Francisco Symphony performs Lully Overture and Passacaille from Armide, Thomas Adès' Three Studies, Stravinsky's Violin Concerto, and Mendelssohn's Symphony No. 3 w/ Leila Josefowicz on violin and Pablo Heras-Casado conducting, Davies Symphony Hall, 2 p.m., $25-$102

San Francisco Symphony performs Chamber Music with Thomas Adès Davies Symphony Hall, 8 p.m., $36

Jazz, Lounge & Cabaret

Earl Klugh Yoshi's San Francisco, 8 & 10 p.m., $34, $26

Rock & Pop

Giggle Party w/ Marmalade Lite, Ivy, Talking Heads, El Rio, 9 p.m., and

Jagwar Ma w/ Popscene DJs, Rickshaw Stop, 9:30 p.m., sold out

MNDR w/ Mac Rain, Phonik, and Professor Bang and Whitches, Neo, 10 p.m., $8, $10

Pro Gunslinger w/ The Sheets and Mata Hata, Bottom of the Hill, 9 p.m., $10

Psychic Ills w/ Radio 9 Ashes, Suzanne Walpurgis, The Vile Augury and Omega, DNA Lounge, 8 p.m., $11, $13

Baxter Bro Fun w/ Helotrade, Fell and Nocturnals, Cafe du Nord, 8 p.m., $10, $12

Swiftlove w/ High Anxiety and Mossy Christmas, Hemlock Tavern, 7 p.m., $8

The Tim Chambers w/ Bedrock Radio and The Dandy Lions, Milk Bar, 8 p.m., $7

Soul, Funk, R&B & Hip-Hop

Hoodie Allen Hotel Nikko, 8 p.m., $30

Panorama Lee w/ Anna The Dreamer, Earth Amplified, DJ Kush Arora, Itzz DJ Loyalty, Brick & Mortar Music Hall, 9 p.m., $7, $8

FRIDAY 4

EAST BAY

Blues, Folk & Country

Alameda All-Star Zydeco Band Eagles Hall, 8 p.m., $20

Classical & Opera

Berkeley Arts Festival performs Jory Serbian Lamb Duo Berkeley Arts Festival space, free

Ransom Wind Jazzschool, 8 p.m., $15

Jazz, Lounge & Cabaret

Earl Klugh Yoshi's Oakland, 8 & 10 p.m., $27-$38

Aquarelas Brasileiras w/ The Scott Amendola Quartet, Duende, 9:30 p.m., $10

Bill Lowe Steelers Jupiter, 8 p.m., free

Ivan Paul Fetterman, Akira Fielder, Ivan the Latin Creative Music Trio 57th Street Gallery, 8:30 p.m., $15

Keith Jarrett, Gary Peacock, and Jack DeJohnette Zellerbach Hall, 8 p.m. Tickets start at $30

Rod Dibble Dinner jazz with guest cabaret singers, The Alley, 9 p.m., and

Gerald Wallace Jazz Ensemble Cafe Van Kleef, 8:30 p.m., $TBA

Rock & Pop

Hella Dear Doctors Bright w/ Cat People, Lil Business, and Physical Control, Starry Plough, 8 p.m., $7, $10-$15

Shirey Foe Sun Hill Butt'er w/ Spirit Family Reunion and The Deadlights, The New Parish, 9 p.m., $12, $18

Matt Nathanson w/ Joshua Radin, Fox Theater, 8 p.m., $29.50

Odile from the Lady Mae w/ Del [illegible], Freight & Salvage Coffeehouse, 8 p.m., $24.50, $26.50

Ola Allen from Mars Mars Ashkenaz, 9 p.m., $15, $17

Twin Steps w/ Mars Aubert, Greta Kelly, Joe Dormano, and solvo The Uptown, 9 p.m., free

Soul, Funk, R&B & Hip-Hop

Ensemble Mik Mazzola w/ Naomi Palmeiras, the Beat Box Sisters, 8 p.m., and

World, Latin, Reggae & Reggaeton

Art Murmur After Party w/ Color Soul Moments, Wax Poetic and Joe Quinn, The Art Bar, The Layover, 8 p.m., and

Grupo Bali Rimeda Guarani w/ Grupo La Cumbia, Tropicana Ballroom, 8 p.m., $TBA

Pasion Tribe w/ La Frex, La Peña Cultural Center, 8 p.m., $10, $12

SAN FRANCISCO

Blues, Folk & Country

Calexico w/ Gustavo Elis, Slim's, 8 p.m., $25

Chuck Prophet and the Mission Express w/ surprise Hardly Strictly Bluegrass guest, Make-Out Room, 7:30 p.m., $15

Dead Winter Carpenters w/ Lonesome Locomotive and Lee Gallagher and the Hallelujah, Brick & Mortar Music Hall, 9 p.m., $15, $20

FRIGHTENERS w/ nobo, The Saloon, 8 p.m., $20

Gretchen Sherry Bloods Sound & Stage, 7:30 & 10 p.m., $20

Hardly Strictly Bluegrass w/ Boogie Stop, Boz Scaggs, Chieftains, Patty Griffin, Nicki Bluhm and the Gramblers, Emmylou Harris, and many more, Golden Gate Park, 11 a.m.-7 p.m., free

Bel Bottomed Pasts w/ Front Country, The Independent, 9 p.m., $20, $22

Joyce Grant & Norman Eberhardt Zingari Ristorante, 8 p.m.-midnight, free

The Hardchord Boys w/ The Westside Boys and Cheap Tinder, Gold Bar, 9 p.m., $5

Classical & Opera

San Francisco Opera performs Dolores Claiborne w/ George Manahan conducting, War Memorial Opera House, 8 p.m., $24-$302

San Francisco Symphony performs Lully Overture, and Passacaille from Armide, Thomas Adès' Three Studies, Stravinsky's Violin Concerto and Mendelssohn's Symphony No. 3 w/ Leila Josefowicz on violin and Pablo Heras-Casado conducting, Davies Symphony Hall, 8 p.m., $15-$107

Experimental & Avant-Garde

The 13th Annual Music for People from Thingamajigs Festival w/ a performance by Bob Marsh, Center for New Music, 8 p.m., free

Bristol Cinder Sound/Movement #20 The Lab, 7:30 p.m., $7-$10

Jazz, Lounge & Cabaret

Reed Hartwell Jazz Jam Top of the Mark, 9 p.m.-12:30 a.m., $10

Rock & Pop

San Francisco Professionals w/ The Bad Plumbers, Agony Aunts, and Lord [illegible], Hotel Utah, 8 p.m., $10

Annabelle Lalaine w/ The Unfortunate Rhapsody, Castles in Spain, DNA Lounge, 9 p.m., $25, $35

The Fab Four Yoshi's San Francisco, 8 & 10 p.m., $35, $45

Half Moon Run w/ MisterWives and DJ Aaron Axelsen, Rickshaw Stop, 8 p.m., $12

Hot Lunch Amnesia, 9 p.m., free

Nick Lowe w/ Sturgill Simpson, Great American Music Hall, 9 p.m., $30

Pure Bliss w/ Dirty Ghosts from Void Boys, Nosebleeds, Tigers, 9:30 p.m., $8

This Charming Man w/ Hang On, Cafe du Nord, 9 p.m., $10

Year of the Fist w/ DJ [illegible], El Rio, 10 p.m., free

Soul, Funk, R&B & Hip-Hop

Hoodie Allen [illegible], 8 p.m., $30

The Slippery Slope w/ Thee Sesh and the Humbles, Bottom of the Hill, 9:30 p.m., $10, $12

SATURDAY 5

EAST BAY

Blues, Folk & Country

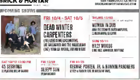
Dodge's Goodtidings Cafe Lola, 7 p.m., free

Kallamazoo w/ Timothy Dodson and The Gospel Hand, Starry Plough, 8 p.m., $6, $8-$12

Classical & Opera

Chamber Music Berkeley Library, 3 p.m., and

San Francisco Wind Ensemble conducted by Mark Sorkin, Kruth Hall, 7:30 p.m., $12 general, $8 seniors and students



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PICKS

The Evens

Youth Lagoon

Although Youth Lagoon (aka Boise, Idaho resident Trevor Powers) now performs his intensely intimate songs with a four-man band — a change he made, in part, to help him perform on stages as massive as Barclays Center in Brooklyn, where he opened for The National this summer — it's still a one-man show at heart. Powers makes psychedelic-infused music that's delicate but poignant and affecting enough not to fade into the background. Though the substance his singing about is sometimes barely discernable, you can feel his fear of death, isolation, and sense of desperation clearly through the haze. Immerse yourself in his universe this weekend at Mezzanine (444 Jessie St., SF), where he'll be joined by Pure X, a hauntingly emotive indie-rock trio whose 2013 album, *Crawling Up the Stairs*, was immaculately produced. — *Madeleine Key*

Saturday, Oct. 5, 8:30 p.m., $25. MezzanineSF.com

The Evens

It's safe to call Ian MacKaye — the former Minor Threat frontman and Fugazi founder — a hardcore punk legend, but he's not content to live in the past. His latest project, The Evens, holds some of the fury of his previous bands but with a quieter rage, aided by his wife and bandmate Amy Farina. With MacKaye on baritone guitar and Farina on drums, the duo exchanges unusual rhythms and trades off vocal duties. Farina's powerful voice and the duo's tightly wound songs align its sound with riot grrl bands. On The Evens' latest album, *The Odds*, the mood is somewhat contemplative and down-tempo, but decidedly punk in its commentary on class and power. The band has also maintained MacKaye's DIY ethos, playing intimate shows with low ticket prices and humanitarian fundraising aims — like its upcoming appearance at the Florence Schwimley Little Theater (1800 Allston Way Berkeley) for which proceeds go to the Arts and Humanities Academy at Berkeley High. — *Whitney Phaneuf*

Thursday, Oct. 3, 8 p.m., $7. BrownPaperTickets.com

C&C

Gospel & Vocal

[illegible] Sing in a 3- to 4-part a cappella [illegible] for two hours. Easy or challenging parts. Freight & Salvage Coffeehouse, 3:30-5:30 p.m., $20

Jazz, Lounge, & Cabaret

Earl Klugh Yoshi's Oakland, 7:30 & 9:30 p.m., $27-$38

[illegible]

Rock & Pop

[illegible]

Soul, Funk, R&B, & Hip-Hop

[illegible]

Metal, Latin, Reggae, & Reggaeton

[illegible]

SAN FRANCISCO

Blues, Folk, & Country

[illegible]

Classical & Opera

[illegible] Symphony performs [illegible] Thomas Adès, Three Studies, Stravinsky's [illegible] Concerto, and Mendelssohn's Symphony No. 3 [illegible] Davies Symphony Hall, 8 p.m., $15-$150

Jazz, Lounge, & Cabaret

SFJAZZ: Ballroom Jazz Sessions SFJAZZ Center, 7 & 8:30 p.m., $15

Rock & Pop

[illegible]

Soul, Funk, R&B, & Hip-Hop

[illegible]

SUNDAY 6

EAST BAY

All Ages

[illegible]

Arts and [illegible], Rockridge Neighborhood noon, free

Blues, Folk & Country

[illegible] Ghostwriter Freight & Salvage Coffeehouse 2 p.m. $18.50-$20.50

American Unplugged w/ The Cherry Pick... [illegible] Jupiter 8 p.m. free

Chuck and the Glassblowers w/ [illegible] 4 p.m. free

Close Band Subterranean Arthouse 7:30 p.m. $10-$15

[illegible] [illegible] 2 p.m. $10

Sunday Morning Blues with [illegible] Café Mediterraneum 10 a.m. and

Classical & Opera

[illegible] String Quartet [illegible] Music in the Community 4 p.m., $32.50-$35, $10 seniors and [illegible]

[illegible] pianist, High [illegible] Café 11 a.m., and

Experimental & Avant-Garde

Roderick Carney and Berkeley Arts Festival, 8 p.m., $10-$20

[illegible] Stevenson 8:34 p.m. $15

Jazz, Lounge, & Cabaret

Jazz and R&B Night [illegible] Lounge, 6:30 p.m. free

John Schott Mosaic Café, 8 p.m., free

[illegible] 7th Hand Gallery 7 p.m. $10

The Rowdy [illegible] Nick's Lounge 8:30-10 p.m. and

Rock & Pop

2nd Annual Mad Hatters Ball [illegible] Oakland Metro Operahouse, 8 p.m. $10

[illegible] Cougar's Sports Bar & Grill, 8 p.m., and

Light Thieves w/ [illegible], and Gay Henry, [illegible] 9 p.m. $8

Sausage and Suds Festival w/ Fleetwood Mask, [illegible] St., noon free

[illegible] Fest 2013 w/ [illegible] Oakland [illegible] 8 p.m. $20

Soul, Funk, R&B & Hip-Hop

Jerry I and California Flight Project [illegible] 8 p.m. $18.50-$20

[illegible] Ashkenaz, 8:30 p.m. $15, $20

World, Latin, Reggae, & Reggaeton

A Day By The Water Music Festival w/ [illegible], Rock Candy, [illegible] and the [illegible] Oakland, 11 a.m., and

SAN FRANCISCO

Blues, Folk, & Country

7th Annual [illegible] [illegible] Café 8 p.m. $50-$450

Alan [illegible] [illegible], 7 & 9 p.m., $15

Family [illegible] w/ [illegible] 4 p.m., free

Hardly Strictly Bluegrass w/ [illegible] Golden Gate Park, 11 a.m.-7 p.m. free

Josh [illegible] w/ Travis Hayes [illegible] 8 p.m., $15

Leftover Salmon and Friends [illegible], 8 p.m. $20

[illegible] w/ [illegible] Chapel 9 p.m., $30, $35

Tony [illegible] Johnny Foley's Irish House, 8 p.m. and

The Waterboys w/ Freddie Stevenson Great American Music Hall 8 p.m., $29

Classical & Opera

San Francisco Symphony performs [illegible] Davies Symphony Hall 2 p.m. $15-$152

San Francisco Symphony Presents Andras Schiff playing Bach's Goldberg [illegible], Davies Symphony Hall 7 p.m., $15-$91

Gospel & Vocal

Gospel Brunch with [illegible] & rotating guests, 1300 on Fillmore, 11 a.m. & 1 p.m., $29, includes brunch

Jazz, Lounge, & Cabaret

Dave Holland's Prism w/ [illegible], Kevin Eubanks, and Eric Harland, SFJAZZ Center 7 p.m. $25-$65

[illegible] Trio Yoshi's San Francisco, 7 p.m. $16, $22

[illegible] Trio [illegible] 6-9 p.m. and

The [illegible] Old Piano and Jazz Band Quartet 8 p.m. $7-$10

Rock & Pop

[illegible], [illegible] 8 p.m., and

Filter w/ [illegible], and We As Humans, The Regency Ballroom 7:30 p.m., $30-$33

[illegible] w/ [illegible] 8 p.m.

VENUE DIRECTORY

EAST BAY

1-2-3-4 Go! Records 420 40th St., Oakland [illegible]
25th Street Collective 477 25th St. Oakland [illegible]
6th Street Art Gallery 6701 Telegraph Ave., Oakland, [illegible]
924 Gilman 924 Gilman St., Berkeley [illegible]
[illegible] 1834 San Pablo Ave., Oakland [illegible]
Air and A Lounge 493 9th St. Lower Patio Oakland [illegible]
Albatross Pub 1822 San Pablo Ave., Berkeley [illegible]
The Alley 3325 Grand Ave., Oakland [illegible]
Amoeba Music 2455 Telegraph Ave. Berkeley [illegible]
Art House Gallery & Cultural Center 2905 Shattuck Ave., Berkeley [illegible]
Ashkenaz 1317 San Pablo Ave., Berkeley [illegible]
[illegible] Café 1429 Broadway, Oakland, [illegible]
The Baltic 135 Park Pl. Point Richmond [illegible]
[illegible] 510 17th St. Oakland [illegible]
[illegible] Center for the Arts 1601 [illegible] St. Alameda [illegible]
The [illegible] [illegible] B St., Hayward, [illegible]
[illegible] 1451 Telegraph Ave. Oakland, [illegible]
Café [illegible] 2500 San Pablo Ave., Berkeley [illegible]
Club 21 2111 Franklin St., Oakland, [illegible]
[illegible] [illegible] 3rd St., Oakland [illegible]
[illegible] 3363 Grand Ave., Oakland, [illegible]
[illegible] Lounge 6422 College Ave., Oakland, [illegible]
The [illegible] Club [illegible] 12th St. Oakland, [illegible]
[illegible] 1404 [illegible] Way South [illegible]
[illegible] [illegible] 19th St., Oakland, [illegible]
[illegible] Hall 2305 Alameda Ave., Alameda, 415-285-8296.
Easy Lounge 3255 Lakeshore Ave. Oakland, [illegible]
[illegible] Mile High Club 3629 Martin Luther King Jr. Way Oakland [illegible]
Era Art Bar and Lounge 19 Grand Ave., Oakland, [illegible]
Everett & Jones Barbeque 126 Broadway, Oakland [illegible]
First Congregational Church 2345 Channing Way, Berkeley [illegible]
[illegible] Lounge 1364 [illegible] Ave. [illegible]
Fox Theater 1807 Telegraph Ave., Oakland, [illegible]
Freight & Salvage 2020 Addison St., Berkeley, [illegible]
The Greek Theatre 2001 Gayley Rd., Berkeley, [illegible]
Hertz Hall UC Berkeley (Bancroft Way at College Ave.), Berkeley, [illegible]
High Street Station 1303 High St. Alameda, [illegible]
Island Paradise Club 1436 [illegible] St., [illegible]
Ivy Room 860 San Pablo Ave. Albany, [illegible]
Jazzschool 2087 Addison St. Berkeley [illegible]
[illegible] Bay 1414 Walnut St. Berkeley [illegible]
[illegible] Patrick's 1813 Park St., Alameda [illegible]
[illegible] Coffee & Tea Garden 1223 Park St., Alameda, [illegible]
Jupiter 2181 Shattuck Ave., Berkeley, [illegible]
Kimball's [illegible] 522 2nd St., Oakland [illegible]
[illegible] Lucky Lounge 3330 Grand Ave. Oakland, [illegible]
La Peña Cultural Center 3105 Shattuck Ave. Berkeley [illegible]
Laney College Theater 900 Fallon St., Oakland, [illegible]
The Layover 1517 Franklin St., Oakland, [illegible]
The Legionnaire Saloon 2272 Telegraph Ave. Oakland
Lost Weekend Lounge 2320 [illegible] Ave. Alameda [illegible]
Lounge 3411 3411 MacArthur Blvd., Oakland, [illegible]
Luka's Taproom & Lounge 2221 Broadway, Oakland [illegible]
Mills College 5000 MacArthur Blvd., Oakland, [illegible]
Missouri Lounge 2600 San Pablo Ave., Berkeley, [illegible]
[illegible] 1435 [illegible] St. Oakland, [illegible]
The New Parish 579 18th St., Oakland [illegible]
The Night Light 311 Broadway Oakland [illegible]
Oakland Metro Operahouse 630 3rd St. Oakland, [illegible]
ORACLE Arena 7000 Coliseum Way, Oakland, [illegible]
Paramount Theatre 2025 Broadway, Oakland, [illegible]
Piedmont Piano Company 1728 San Pablo Ave. Oakland, [illegible]
Quinn's Lighthouse 1951 Embarcadero Cove Oakland [illegible]
Radio 435 13th St. Oakland [illegible]
Rhythmix Cultural Works 2513 Blanding Ave., Alameda [illegible]
The [illegible] 1765 San Pablo Ave., Oakland
[illegible] 1750 [illegible] Ave., Alameda [illegible]
Ruby Room 132 14th St., Oakland [illegible]
Saddle Rack 42011 [illegible] Rd. Fremont [illegible]
[illegible] Lounge 341 13th St., Oakland, [illegible]
Shoreline Amphitheatre One Amphitheatre Pkwy. Mountain View [illegible]
Sleep Train Pavilion 2000 [illegible] Rd., Concord [illegible]
[illegible] 2424 Lincoln Ave. Alameda [illegible]
Starry Plough 3101 Shattuck Ave., Berkeley [illegible]
[illegible] 2330 Telegraph Ave., Oakland [illegible]
Subterranean Art House 2179 Bancroft Way Berkeley, [illegible]
[illegible] 464 E. 14th St., San Leandro [illegible]
[illegible] [illegible] Telegraph Ave. Oakland, [illegible]
[illegible] [illegible] 14th St. Oakland, [illegible]
Wheeler Auditorium UC Berkeley Berkeley, [illegible]
White Horse 6551 Telegraph Ave., Oakland, [illegible]
Yoshi's 510 Embarcadero West, Oakland [illegible]
Zellerbach Hall UC Berkeley, Berkeley [illegible]

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THE ROCKET QUEENS
[illegible]

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UNCLE RICKY

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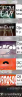

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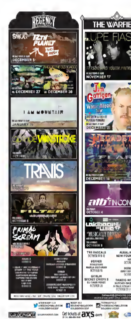

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C&C

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[illegible] w/ [illegible], DNA Lounge, 7 p.m., $20, $25
Bobcat w/ Crooked Bangs, Meme, and Gold Goods, Thee Parkside, 9 p.m., $7
You Me at Six w/ [illegible], and Dinosaur Pile-Up, Slim's, 7 p.m., $18-$20

Soul, Funk, R&B, & Hip-Hop

[illegible] w/ [illegible], Brick & Mortar Music Hall, 9 p.m., $12-$15
[illegible] w/ [illegible], Boom Boom Room, 9 p.m., free

MONDAY 7

EAST BAY

Rock & Pop

[illegible] w/ [illegible], Yoshi's Oakland, 8 p.m., $35
Pet Shop Boys w/ Jacques Lu Cont, Fox Theater, 8 p.m., $49.50, $65

SAN FRANCISCO

Jazz, Lounge, & Cabaret

La Jazz Hot La Colonial, 7 p.m., and **Music Out First Mondays** w/ Vijay Anderson Trio, [illegible], 8 p.m., and [illegible], 7:30 p.m., $12

Rock & Pop

Daughter The Fillmore, 8 p.m., $23
Delorean w/ [illegible], The Independent, 8 p.m., $18, $20
[illegible] w/ [illegible], 8:30 p.m., $12
[illegible] w/ [illegible], 7 p.m., $25
[illegible] w/ [illegible], Brick & Mortar Music Hall, 8 p.m., $10, $12
[illegible] w/ [illegible], 8 p.m., $7
[illegible] w/ [illegible], The Chapel, 8 p.m., $12, $15

World, Latin, Reggae, & Reggaeton

[illegible], 7 p.m., $5-$7

TUESDAY 8

EAST BAY

Blues, Folk, & Country

[illegible] Yoshi's Oakland, 8 p.m., $14
[illegible], 7 p.m., free
Tom Rigney and Flambeau [illegible], 8:30 p.m., $20

Jazz, Lounge, & Cabaret

[illegible] w/ [illegible], The Uptown, 8 p.m., free
[illegible] dinner jazz with [illegible] singers, The Alley, 8 p.m., free

Rock & Pop

[illegible] Hall, 8 p.m., $45, $55
[illegible] w/ Power Trip and Code Orange Kids, Oakland Metro Opera House, 7 p.m., $13
[illegible] w/ [illegible], and [illegible], 9 p.m., $5

Soul, Funk, R&B, & Hip-Hop

[illegible] Jupiter, 9 p.m., free

World, Latin, Reggae, & Reggaeton

[illegible] The Layover, 10 p.m., $TBA

SAN FRANCISCO

Blues, Folk, & Country

[illegible] w/ [illegible], Hemlock Tavern, 8:30 p.m., $8
[illegible] 7 & 9 p.m., $15

Classical & Opera

San Francisco Opera [illegible] Giuseppe Verdi's Falstaff w/ Nicola Luisotti conducting, War Memorial Opera House, 8 p.m., $23-$312

Experimental & Avant Garde

[illegible], 8:30 p.m., free

Jazz, Lounge, & Cabaret

The Tommy Igoe Big Band w/ [illegible], Yoshi's San Francisco, 8 p.m., $15

Rock & Pop

[illegible] w/ [illegible], 6:30 p.m., and [illegible] w/ [illegible], 9 p.m., $14, $16
[illegible] w/ [illegible], 8 p.m., $5
[illegible] w/ [illegible], 9 p.m., $15, $18
[illegible] w/ [illegible], Great American Music Hall, 8 p.m., $12
[illegible] w/ [illegible], The Knockout, 9:30 p.m., $8
[illegible] and the LoFi Symphony Orchestra w/ [illegible], 8 p.m., $8-$10
[illegible] w/ [illegible], The Independent, 8 p.m., $12, $14
[illegible] w/ [illegible], The Fillmore, 8 p.m., $63
[illegible] w/ [illegible], Hotel Utah, 8:30 p.m., $8
[illegible] w/ [illegible], Bottom of the Hill, 9 p.m., $8

World, Latin, Reggae, & Reggaeton

[illegible] w/ [illegible], 8 p.m., $TBA

More Listings Online
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WEDNESDAY 9

EAST BAY

Blues, Folk, & Country

[illegible], 8 p.m., $10
[illegible] w/ [illegible], Freight & Salvage Coffeehouse, 8 p.m., $20.50, $24.50

Experimental & Avant Garde

[illegible] Arts Festival, 8 p.m., $10-$20

Jazz, Lounge, & Cabaret

[illegible] Roadhouse, 8:30 p.m., free
[illegible] Piedmont Piano Company, 8 p.m., $15
[illegible] Yoshi's Oakland, 8 p.m., $24
[illegible], 7 p.m., free
[illegible], 7:30 p.m., free
Lorenzo Farrell Trio Jupiter, 8 p.m., free
[illegible] Center, 7 p.m., free
[illegible] jazz with guest [illegible] singers, The Alley, 8 p.m., free
[illegible], 8 p.m., $10

Rock & Pop

[illegible] w/ Holy Grail and [illegible], 7:30 p.m., $17
[illegible] w/ [illegible], Stork Club, 9 p.m., $8
[illegible] Ashkenaz, 9 p.m., $12

World, Latin, Reggae, & Reggaeton

[illegible] Night [illegible], 7-11 p.m., free

SAN FRANCISCO

Blues, Folk, & Country

[illegible] Johnny Foley's Irish House, 9 p.m., and

Experimental & Avant Garde

[illegible] The Independent, 8 p.m., $18, $20
[illegible] w/ [illegible], 9:30 p.m., $2

Jazz, Lounge, & Cabaret

[illegible], 8 p.m., free
[illegible] plays [illegible] Top of the Mark, 9:30-11:30 p.m., $5
[illegible] Amnesia, 9 p.m., free

Rock & Pop

[illegible] w/ [illegible], Slim's, 7:30 p.m., $16
Blue October The Fillmore, 8 p.m., $29.50
[illegible] DNA Lounge, 8 p.m., $25, $30
[illegible] w/ [illegible], 9 p.m., $10, $12
[illegible], 8 p.m., free
[illegible], 8 p.m., $2
Local Natives The Independent, 8 p.m., $18, $20
[illegible] w/ [illegible], Rickshaw Stop, 8 p.m., $10
[illegible] w/ [illegible], 9 p.m., $10
[illegible] The Chapel, 8 p.m., $20, $23
[illegible] w/ [illegible], Brick & Mortar Music Hall, 8 p.m., $5
[illegible] w/ [illegible], 9 p.m., free
[illegible] w/ [illegible], 8 p.m., $8
[illegible] and Friends [illegible], 8 p.m., $TBA
[illegible] w/ [illegible], 8:30 p.m., $8
[illegible] w/ [illegible], Great American Music Hall, 8 p.m., $21

Soul, Funk, R&B, & Hip-Hop

[illegible] Yoshi's San Francisco, 8 p.m., $20-$22

World, Latin, Reggae, & Reggaeton

[illegible], 7 & 9 p.m., $15
[illegible] Night w/ [illegible] special guests, [illegible], 10 p.m., $5

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

DJ & DANCE

THURSDAY 3

EAST BAY

[illegible]

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SAN FRANCISCO

[illegible]

FRIDAY 4

EAST BAY

[illegible]

SAN FRANCISCO

[illegible]

SATURDAY 5

EAST BAY

[illegible]

SAN FRANCISCO

[illegible]

SUNDAY 6

EAST BAY

[illegible]

SAN FRANCISCO

[illegible]

MONDAY 7

EAST BAY

[illegible]

SAN FRANCISCO

[illegible]

TUESDAY 8

EAST BAY

[illegible]

SAN FRANCISCO

[illegible]

WEDNESDAY 9

EAST BAY

[illegible]

PICK

Uptown Boogie

Held on the first Saturday of every month at The Uptown (1928 Telegraph Ave., Oakland), Uptown Boogie (aka a "Shake Your Everything Jam Dance Party") is a new event but one that's steeped in nostalgia. DJ Fellow One, an associate of the Hieroglyphics crew, shows his reverence for get-up-and-groove hits of decades past. Expect to hear a heavy dose of Seventies and Eighties funk and soul, as well as new wave and hip-hop. There's a little bit of something for everyone, as long as you agree that they just don't make 'em like they used to. If you've dreamed of getting down to the likes of Sugar Hill Gang, Tears for Fears, Culture Club, Nu Shooz, The Cure, Madonna, Soft Cell, Lisa Lisa and Cult Jam, Janet Jackson, Rick James, and Earth, Wind, and Fire somewhere other than in your bedroom, this is the place. Women get in free before 10 p.m. — *Madeleine Key*

Saturday, Oct. 5, 9 p.m., $10. UptownNightclub.com

[illegible]

SAN FRANCISCO

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Jupiter
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OCT 2
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OCT 4
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FLAT-FOOTED

A foot fetish, an impossible crush, and pictures of poo.

By Dan Savage

I am a straight male, thirty, in a long-term monogamous relationship. I love my wife, we have good sex, and often. When we first got together, I had a mild foot fetish, and she has gorgeous peds. We have done and still do foot play on occasion. But my fetish has grown stronger as time has passed, and I have grown thirstier for her appendages. They are all I can think about. I am still willing to do everything with my partner and make sure she is satisfied. I don't want anyone else, and the relationship is wonderful other than this issue. It's just that she is not much into foot play and is rarely willing to partake. When she does partake, it is brief, and then we are on to the next. How can I relate to her my insatiable desire for her lovely appendages without sounding like an absolute freak? Is it fair for me to ask for this after being together so long without the same need?

Fighting Extreme Erotic Tension

I didn't run your letter the first ten thousand times you sent it, FEET, because any regular reader of my column — and someone who e-mails me on a daily basis for three years is presumed to be a regular reader — would know what my advice would be in a case like yours. Level with your fucking wife about your boring fucking foot fetish already, you fucking coward.

While your dilemma is stupid and your spamming is annoying, FEET, I chose to run your letter because this is actually a pretty good hypothetical: "Is it fair for me to ask for this after being together so long without the same need?"

Sexual boredom is a huge problem in many long-term monogamous relationships. We humans are wired to seek some degree of novelty and variety in everything we do. Two people who agree not to seek sexual novelty or variety outside of their relationship have to work at creating some of both inside the relationship or risk watching their sexual connection wither and die. (That's not always fatal — there are plenty of happy and sexless marriages out there — but a dead sexual connection can go gangrenous and poison a relationship.) So one partner asking another to explore a newfound sexual interest — or one partner coming clean about a suppressed or downplayed kink — can be a very good thing.

There is risk in disclosing: What if one partner's "new need" is another partner's libido killer, i.e., something that makes it difficult or impossible for the disclosee to connect sexually with the discloser ever again? But I would argue, based on the mail I receive (a skewed sample, yes, but a pretty massive sample), that sexual boredom poses a much bigger threat to a relationship or marriage than coming clean about an old or new kink ever could.

I'm a straight woman who has been married for ten years. We've been in a rut, emotionally and sexually, for a few years. My closest girlfriends think we're bored. Neither of us has done anything to harm or sabotage our marriage. We are very good together, and the love we have for one another is huge. I have plenty of male friends, but there is one that I've been getting to know — a colleague — and he is a stellar human being. We really connect. He kissed me a few weeks ago. I liked it. I like him. The impact on my marriage has been strangely great. I disclosed everything to my husband. He said, "I couldn't get in the way of your happiness. Is this something you need to explore?" This is the nonthreatened response of someone who truly loves me. We're communicating better now, our sex life is off the freakin' chain, and it is evident that we're committed to working through things as a couple. So why can't I stop thinking of my colleague? I think of him all day long. I think of him when I'm making love to my husband. I don't plan on seeing him anymore. He is a distraction to my marriage. But what on earth do you do to get someone out of your head?

Wanting It Forever

If you feel like spending time with your colleague is a genuine threat to your marriage, and if protecting your marriage from genuine threats is a priority (and it should be), then keep doing what you're doing: Keep fucking your husband, keep avoiding your colleague, keep feeling your feelings (because what other choice do you have?), and with enough time and fucking and feeling, your crush on your colleague should wither away.

But that said... So far, it would appear that this affair — this emotional affair — has had a positive impact on your marriage. Far from threatening your marriage, your feelings for your colleague dislodged something that reinvigorated your marriage. So if your colleague knew you were married and didn't ask you to leave your husband, and if your husband didn't threaten to divorce you, but asked if this — meaning something more than friendship with this colleague — was "something you need to explore," you might be able to have a relationship with your colleague without having to end your marriage. Love isn't always a zero-sum game.

If a random guy hands a girl his number — unsolicited — on a piece of paper without even talking to the girl first, is it wrong for the girl's boyfriend to send this random guy a picture of his shit? I think it's okay to send a picture. Others seem to think it's abhorrent. Also, I think worse things have happened to people who ask out girls with protective and insecure boyfriends.

Butthole King

Asshole move, BK, but it's not really Random Guy to whom you're being an asshole. It's your girlfriend. You're telling her that she's stuck with a guy who regards her as his property and will react like a huge asshole whenever someone else expresses the least interest in her — even if she didn't invite it.

And you shouldn't act like an asshole even if she did invite it. Sometimes partnered people engage in a little innocent flirting because it makes them feel attractive and alive — and then, all cranked up, they go home and fuck the shit out of their partners — and if you can't chill the fuck out about it, BK, sooner or later your girlfriend is gonna get sick of your shit and delete you. ●

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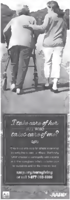
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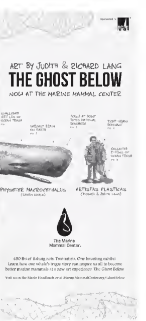
NOTICE OF TRUSTEE'S SALE Trustee Sale No. 754179CA Loan No. 0010393664 Title Order No. 130014085-CA MAI ATTENTION RECORDER: THE FOLLOWING REFERENCE TO AN ATTACHED SUMMARY IS APPLICABLE TO THE NOTICE PROVIDED TO THE TRUSTOR ONLY. PURSUANT TO CALIFORNIA CIVIL CODE 2923.3 NOTE: THERE IS A SUMMARY OF THE INFORMATION IN THIS DOCUMENT ATTACHED YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 03-14-2005. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 10-02-2013 at 1:00 PM, CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 03-18-2005, Book N/A, Page N/A, Instrument 2005108147, of official records in the Office of the Recorder of ALAMEDA County, California, executed by: SANG H. PARK, A MARRIED MAN, as Trustor, MORTGAGE ELECTRONIC REGISTRATION SYSTEMS, INC. ("MERS"), ACTING SOLELY AS NOMINEE FOR LENDER, GREENPOINT MORTGAGE FUNDING, INC. ITS SUCCESSORS AND ASSIGNS, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of [illegible] STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA Legal Description: Amount of unpaid balance and other charges: $363,879.25 (estimated) Street address and other common designation of the real property: 6363 CHRISTIE AVENUE #1525 EMERYVILLE, CA 94608 APN Number: 049-1531-288 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. DATE: 09-06-2013 CALIFORNIA RECONVEYANCE COMPANY, as Trustee FRED RESTREPO, ASSISTANT SECRETARY California Reconveyance Company 9200 Oakdale Avenue Mail Stop: CA2-4379 Chatsworth, CA 91311 800-892-6902 For Sales Information: www.lpsasap.com or 1-714-730-2727 www.priorityposting.com or 1-714-573-1965 www.auction.com or 1-800-280-2832 CALIFORNIA RECONVEYANCE COMPANY IS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, this information can be obtained from one of the following three companies: LPS Agency Sales and Posting at (714) 730-2727, or visit the Internet Web site www.lpsasap.com (Registration required to search for sale information) or Priority Posting and Publishing at (714) 573-1965 or visit the Internet Web site www.priorityposting.com (Click on the link for "Advanced Search" to search for sale information), or auction.com at 1-800-280-2832 or visit the Internet Web site www.auction.com, using the Trustee Sale No. shown above. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. A-4411686 09/11/2013, 09/18/2013, 09/25/2013

Trustee Sale No. 12-14187 NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A NOTICE OF DELINQUENT ASSESSMENT DATED 02-01-2013. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 10-23-2013 at 12:00 PM, ALLIED TRUSTEE SERVICES (Trustee) under and pursuant to Notice of Delinquent Assessment, recorded 02-05-2013 as Instrument 2013055517 Book -- Page -- of Official Records in the Office of the Recorder of ALAMEDA County, CA, property owned by: ERNEST G FRIEZ, JR AND VIVIAN S FRIEZ, TRUSTEES OF ERNEST G FRIEZ, JR AND VIVIAN S FRIEZ, 1989 TRUST WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH, CASHIER'S CHECK/CASH EQUIVALENT or other form of payment authorized by 2924h(b), (payable at time of sale in lawful money of the United States) at: THE FALLON ST EMERGENCY EXIT TO THE ALAMEDA COUNTY COURTHOUSE 1225 FALLON STREET OAKLAND CA all right, title and interest under said Notice of Delinquent Assessment in the property situated in said County, describing the land therein: A.P.N.: 49-1529-551 The street address and other common designation, if any, of the real property described above is purported to be: 2 ANCHOR DRIVE #389 EMERYVILLE, CA 94608 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession or encumbrances, to pay the remaining principal sum due under said Notice of Delinquent Assessment, with interest thereon, as provided in said notice, advances, if any, estimated fees, charges, and expenses of the Trustee. The estimated total amount of the unpaid balance at the time of the initial publication of the Notice of Sale is $8,855.83. PROPERTY WILL BE SOLD SUBJECT TO THE RIGHT OF REDEMPTION. The claimant, WATERGATE COMMUNITY ASSOCIATION under said Notice of Delinquent Assessment heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located and more than three months have elapsed since such recordation. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call 714-573-1965, or visit this Internet Web site www.priorityposting.com for information using the file number assigned to this case 12-14187. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. DATE: September 11, 2013 ALLIED TRUSTEE SERVICES NICOLE THORNSBERRY, Authorized Signature FOR SALES INFORMATION, CALL (714) 573-1965 ALLIED TRUSTEE SERVICES 990 RESERVE DRIVE, SUITE 208 ROSEVILLE, CA 95678 (877) 282-4791 P1062015 10/2, 10/9, 10/16/2013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